TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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MISS ST. GEORGE HUSSEY.

The opening of the theatres is like a trumpet call to the Summer wanderers in mountain places. They read of a first-night in some paper that reaches them two days late and they begin to throw things into trunks.

The cooing of the katy-did-nots begins to get monotonous. There's nothing in it. Yearnings for rag-time wake in every honest bosom with the beginning of September.

The clear, bracing atmosphere of the hills begins to pall and you feel as though you'd like to sniff in a microbe or two by way of a change.

It's naughty human nature, and we are all up against it. We cry for the ocean and we get it. Then we think we'd like the mountains, and we have them in a bunch; and then it's oh! for a sight of Broadway once again!

The only thing we really appreciate is the moon, because we can't get it. If we could obtain it we'd hang it on the chandelier after a day or two, when we got tired playing with it.

When you talk of getting tired of the mountains it sounds like profanation. The majesty of the everlasting hills begins to wear on your nerves just as soon as you get over the first glow of enthusiasm.

The Matinee Girl took a flying trip to the mountains a week ago. Seven hours in a train, then a day and a night amid the pine-topped peaks, and then the train act again.

Driving along the mountain road with the cool stillness of evening about one, the sound of a brook somewhere in the trees, the lullaby of the frogs as an orchestral performance, the goldenrod just getting yellow on top, it seemed so beautiful that one felt as though just to live would be enough in such a place.

I said something like that. I was feeling poetical and noble resolves were being born in my innermost soul.

"Think of foolish people living in towns when they could live here!" I said.

"I couldn't live here," said a girl who was seeing me off. "If you are so much in love with the place why do you only come up for twenty-four hours and travel fourteen hours to do it?"

"That's it," I explained; "I like the mountains so well that I am content to travel just to get a glimpse of them. A glimpse lasts me about a year!"

"A glimpse of Hades would last you a year, too," she said; "just come up and stay here two months, as I have!"

Funny things happen on trains. Tearing along on the Hudson River road going northward this happened:

A bridal couple of the old style, with rice all over their new clothes, and new traveling bags and new affections and a don't-care-who-knows-it manner, occupied one of the double seats.

You never find people who have really affectionate dispositions traveling in parlor cars. They are too distant in the location of the chairs.

This car was almost empty, the young couple sitting well up toward the front of the car. Somewhere above New York a party of college boys boarded the car, eight of them. They were on their way to Toronto.

The billing and cooing couple were ignorant of their presence—in fact, they seemed ignorant of the presence of anybody but themselves.

It was amusing, and then it began to grow embarrassing, to observe the unconscious turtle doves and to hear the stage-whispered comment of the students.

Suddenly, without a warning, the eight Indians mounted to the backs of their seats and without a break began singing in fine, well-trained glee club voices:

Tell me that you love me,
Whisper softly, sweetly, as of old—

And they sang the three verses and choruses through to a finish without a smile. Then the conductor came in and stopped them at the request of Mr. Turtle Dove.

"Well, we have some rights, haven't we," said one of the boys. "We stood it as far as Albany, and that's the limit!"

I saw a pretty sketch done by Eva Williams and Jack Tucker at Tony Pastor's last week that reminded me of the pictures the late Michael Wolff used to do for *Life*, showing the pathos as well as the humor of the poor little waifs of the street, the children that grow up without knowing that flowers ever grow in anything but old tomato cans on roofs and window sills.

It was a little tenement house idyl—the story of Skinny and Mary Ellen, their youthful loves and woes being portrayed with wonderful delicacy and fun and sadness all mixed in together—quite like a Wolff picture.

Jerome it is, I think, who writes things that make you laugh and cry at the same time, and there are tears as well as smiles in the little story of this East Side Romeo and his Juliet.

Little Eva Williams, who was Mary Ellen for the time being, made a weird and wonderful picture in her quaint dresses and her hat constructed from a chicken, which is quite a Wolffesque touch.

She touched our hard New Yorky hearts and made them go out to all the poor little motherless, loveless kids in existence. And when you are an actor you can't do more than that, can you?

Pretty Florence Courtney, who is out on the road with The Real Widow Brown, writes me of a novel cure for gastritis.

"I was terribly ill," she says, "and had to have a doctor whose nasty old medicines didn't do me a bit of good. I thought I'd have to give up and go back to New York, but I am ever so much better now, in fact, almost well. What do you think did it? An old farmer in one of the hotels told me. Nothing more nor less than flaxseed tea. I have taken so much of it that I feel like a human poultice, but I take off my hat to that man, anyway!"

There's a ring of truth about that, and may be there are others whose gastric department gets gay sometimes. You see, she doesn't say that she is now able to walk seven miles before breakfast or that she will use no other.

She says, "I am almost well!" That faint praise would kill a patent medicine. But it's all right for flaxseed tea.

The Matinee Girl has been getting herself into several different kinds of trouble through writing in this column a week or two ago about a poker game which she discovered quite by accident.

Perhaps you'll remember the story. I don't dare to mention any more names, for I am thoroughly scared. I hear there are all sorts of vendettas and gobeluns and things after me.

If you don't remember it, this will be all the more interesting because it's mysterious. You see in my simple little Japanese way I thought the joke was on me.

The wicked newspaper chappies say it was on them. And they don't know how to take a joke. Foolish boys that they are!

"It is surprising," said the man who had all the chips that Sunday morning, "to think that a girl of such intelligence (that's me) should antagonize people in that fashion."

Now don't be cross with the poor little Matinee Girl! I'm such a frivolous little thing I never stop to think. Then when people play before a window, shouting like human megaphones, it doesn't impress a person that the game is one of those quiet ones.

Another thing, poker is a wicked game. You should never play it—never! But if you must—for goodness sake take a bit of friendly advice—pull down the shades.

Going through a book shop the other day in search of a volume for a boy who is too old for "boys' stories" and too young for novels, I came across Edward Marshall's "Story of the Rough Riders."

Everybody has heard of the brave young newspaper man who went to the war as a correspondent and was brought back wounded and a hero.

Every one lucky enough to have a boy in the family should have him read this history. It is so well told and so simply told that it seems to partake of the character of the men it portrays so clearly. There is no attempt to heroize the men; there is just a plain record of the journeying and the sufferings and the fightings of Roosevelt's regiment and of their gallant charge at San Juan—the hill of death.

It is the sort of stuff that does one good to read, for it shows that courage and patriotism and honor are quite alive to-day as ever; only we don't play to the grand stand quite so much as we used to.

Talking about the book, a few evenings ago a woman who knew the clever chap who wrote it spoke of his bravery and courage and grit that kept him alive after a wound which the doctors said was fatal, and which has brought him through all sorts of prolonged suffering and illness ensuing from it.

"That's the kind of a man Marshall is," said a friend of his who was there; "this is only an incident to him, tragic as it sounds. He will go right on doing things, achieving his ambitions and writing books that will make people want to do something in the world."

Which I thought was pretty good for a man to say. They don't often say nice things of each other. They're like us girls in that respect.

For instance, I met a man the other day who is supposed to have lofty ideals and a capacity for criticising plays and actors. Sometimes he has.

Sometimes he lets go of the trapeze, though, like everybody else. There is another man he doesn't like very well.

So I said carelessly: "I just saw Mr. Blankum, the poet. He had a bicycle suit on."

I wanted him to talk about Blankum, but he was too foxy. He lit a cigarette.

"Did you?" he said. "He must look like a dream in a bicycle suit!"

Now, that wasn't a bit nice, was it? Would a true gentleman with a bank account talk that way, I wonder?

The critics all seem to have begun the season with axes sharpened to a keen edge. They've been chopping unmercifully at everything in sight since the curtain first went up.

I know that lots of papers demand that those who fill the office of critics should "roast" unmercifully on the principle that an attack upon a play, an actor or a book makes the strongest kind of literature.

But on reading over many of the theatrical reviews in the dailies, it would seem that the post of critic is gradually becoming that of the court jester who puts on cap and bells when a new play is produced and starts in to be funny.

And all the time he dances himself into the view of the reader crying aloud: "I'm writing this. Observe my cold cynical disregard for the feelings of this little actress, who is trying to earn her living just as I tried to earn mine before I grew famous, funny and rich!

"Watch me jump on this old actress who has grown stout and lost her charm. Give me time to think of some screamingly insulting thing to write about her. Notice my style. Don't I do it neatly?"

Perhaps this is all necessary for the good of the stage. Mayhap it improves actors in their work. I don't pretend to know anything about those deep problems.

It seems to me just as disagreeable, silly and untrue as the over-fulsome praises that come from the press agents on carbon-copied typewritten paper.

It's cheap, like a great many other things that have nothing to distinguish them except the flagrant disregard of the rule to live and let live and do as you would be done by.

I am aware that the exigencies of journalism demand certain lines of work from certain writers and that no matter what their personal ideas may be the orders that come from headquarters are what count.

Therefore I am not criticising individuals any more than I would have these very critics do in their neatly-carpentered essays. It is the school of criticism that demands such style that I would like to reform.

The best writers on stage matters have kept out of the farce-comedy tank of critical literature. It is still possible to learn what a new play or a new actor is like without guffawing at the end of each paragraph over the extraordinary brilliancy of the writer.

A criticism is the opinion of one individual, and the strength of his individuality is what gives worth to the opinion.

But what need is there to send the individuality of the critic ahead of the procession with a calcium light and a brass band so that no one can miss it? When the band wagon goes by and the opinion comes along like the elephants, in the dark (for some reason they never have any light on the elephants), the small boy yawns and makes for home. It's all over.

There will be a new man in the middle aisle on first nights in a week or so, and we are wondering what will he do to us.

Will he Londonize stage literature and make new fashions? He has already proved his ability to make a sensation, and The Matinee Girl wonders that the yellow gobeluns haven't got him long ago.

It would be a magnificent thing to have a critic who would wander on thin ice and break through by accident once in a while and raise a wave of cabled, telegraphed and written comment.

Then he could say it wasn't what he meant in the first place and he'd be forgiven and could start all over again, looking for some other good place with a sounding board attachment into which he could flop.

It is a question what he will do. There's only one thing we all hope he won't do. That is, to join the vague and unassertive school of writing about plays and players that says neither one thing nor the other, but which leaves little ready-made chunks, here and there, that may be quoted for the bill boards.

The table d'hote stage of existence is a mile stone that, once safely passed, gives cause for congratulation and great rejoicing. I've passed it, and I am shaking hands with myself.

One has to go through it—it is a process from which you emerge either a hopeless victim to the habit or with a lightness of soul and spirit that make you feel like the chap in "The Pilgrim's Progress," who cast off his burden at the foot of the hill and went on as though nothing had happened.

I feel sure that his grip if investigated would have been found to contain quantities of spaghetti, wilted salads dusty on the edges, cheap olive oil, and imported cheese from Hoboken, N. J.

They say that anarchy breeds in the East Side beer cellars; that bombs are born in steins; and that murder and sudden death lurk in the lithe convolutions of the common or garden pretzel.

Whatever badness may be ingermed in these things, it can never equal in its bad effects the evil of the Art cant that is heard over the table d'hote. A neatly made and effective bomb, well directed, sometimes clears the air of a nation, so that it shines like a light across the world.

The murky, absinthe-bred ideas that fester around the table d'hote where Art cant flourishes are enough to make the spaghetti curl.

It is true that the youth of a country does not seek education or enlightenment at the table d'hote. If it did, we would have a most unhealthy national mentality.

The Matinee Girl thought the other evening as she sat, through misplaced confidence, in one of these culinary morgues, that the microbes of the diseased plays, pictures and books that gain life only to die again must spring into being in such an atmosphere.

Agnosticism, Unbelief, the Decadence of Art, the Evils of Morality were a few of the subjects glorified in the discussion which we held and through which we all seemed able to eat without the aid of electric disinfecting fans. Oh, it was such a nice party!

We cited cases of the great and vicious geniuses that have lived in all the ages; we dwelt lovingly on the *bon mot* that Art, like the cheese we spared so dextrously, had to be a little decomposed to be good.

Nothing great in achievement in music, in the drama or in its expounding, in poetry, or painting, or sculpture, was possible without a certain maggoty quality of soul in its creators.

Domesticity was death to all artistic endeavor. Religion was vicious. Decency a degradation. Tolerance a mental weakness that stamped one irretrievably outside the pale. Oh, we had such a lovely time!

Then we all went home refreshed, possibly by the brilliant mental exudings of our decadent brains.

They say that an onion hung in a room where there is contagious disease will draw all the impurity to it.

There should be an onion hung over every table d'hote where the gibberings of art cant are heard. These apostles require an antiseptic.

Can you ask for any better illustration of the evils of the table d'hote than in this transformation in your usually cheerful Matinee Girl?

No gentle gurglings come to my pen-end to-day. I long to organize a Salvation Army in the name of Art, and go out and thump a tambourine in the highways and byways of Bleecker Street.

I'd tell my experience from the top of a soap box or a barrel—how I was saved after one dive into the tureen of the table d'hote!

It is a good antidote to pick up a little book called "Love Lyrics," written by Florence Dwight Folsom, a new poet whose verses have appeared in the magazines and weeklies, both of this country and England.

The various poems are written with an apparent ignoring of the rules for verse making that gives them a striking originality of form.

But they have more than this. Sweetness of expression, delicacy of thought and deep feeling sing in every note that this poet utters, defying metrical rule and machine-made shackles.

Then there are other verses in the book with a more modern ring, especially those that tell of children and their small joys and sufferings. From cover to cover the pages breathe a spirit that we call inspiration—and truth of sentiment rings in each line.

The newsboys going to sleep in a corner over the warm pavement above the big engines in the newspaper cellar have an influential leader who comforts them in this wise:

"Der cop's a-comin'?
Dat's all right. I'se a pull with Johnny Flynn.
'Good evenin', Captain! Cold! On'y middlin' here, y' know!"
W'ese got a snap. He wouldn't run us in!
He knows me. I'm his frien'. He wouldn't do a t'ing
Ag'in me; 'cause he knows he'd get a drop
On de p'leeceforce if he madded me. Well, Jim, give us yer wing;
Good-night! Sleep tight! God bless—God bless de cop!"

THE MATINEE GIRL.

GOSSIP.

Beauty and vivacity are gifts which Eugenie Hayden, a clever ingenue, possesses, and which have assisted her materially to success. She is also endowed with talent which, with her other natural gifts, established her as a favorite in Denver, Col., where she played the ingenue roles with the Broadway Theatre Stock company three seasons ago. The following season she played at the Grand Opera House, Philadelphia. Last season she scored in the comedy ingenue role of Maud Fretwell in Sowing the Wind. Miss Hayden is also expert with the brush, her water colors having been exhibited among numerous collections. The above portrait is an excellent likeness of Miss Hayden.

A melodrama based on the robbery of the Northampton Bank, of Northampton, Mass., has been sold by its author, Elmer Grandin, to Frank L. Perley and George Bowles. It is entitled The Great Northampton Bank Robbery, and will be exploited later in the season.

Agnes Wallace Villa will shelve The World Against Her after Dec. 1 to produce a new English melodrama, The Mystery of Dilgend Granger. Miss Villa has played The World Against Her thirteen seasons.

Adolph Jackson played admirably the role of Captain Carew in His Excellency the Governor, at the Empire Theatre last week.

Palmer's Uncle Tom's Cabin, managed by Tom Dailey and George W. Goodhart, now with Ringling Brother' shows, will open on Nov. 4 at Columbia, Pa., to tour the East.

Billy Barry, in The Rising Generation, opened in Bridgeport, Conn., Sept. 4, to a packed house and a pronounced hit.

Lawrence Marston filed a petition in bankruptcy in this city last Tuesday, with liabilities of $8,694, and no assets.

Edgar L. Davenport has scored a new success as Horatio Drake in The Christian with Viola Allen.

The Adams Brothers finished a successful three months' engagement at the Steel Pier, Atlantic City, N. J., on Sept. 2. On Sept. 18 they will begin rehearsals and will open with their new repertoire company on Oct. 2, at Allen's New Music Hall, Frankfort, Pa. Max A. Arnold has been engaged to do the advance work.

Freddie Huke, now visiting her father in St. Louis, will soon return to the stage after an absence of two years.

Alma Chester opened her third season at Glen Falls, N. Y., Sept. 4 in The Slaves of Gold, scoring a hit. The business is reported as immense. The company includes twenty-three people, with five specialty acts.

Charles E. Thropp, in advance of Mlle. Fifi, left on Saturday for Newport News, Va., where the season opens.

Adele Le Claire has lost her prize Scotch collie, "Rob Roy," valued at $500. Miss Le Claire will not be a member of a stock company this season, as has been reported.

The long promised amateur theatricals, arranged at Newport, R. I., by the Earl of Yarmouth and performed by 'igh society, were accomplished on Sept. 5 and 6 with overwhelming success.

Alberta Gallatin hopes to secure the American rights to Rostand's new play, Aiglon, to be produced early in November by Sarah Bernhardt, in Paris.

Brady and Rogers' new play, A Child of the South, opened Sept. 4 at Chillicothe, O., and is reported to have made a hit. It is by Hal Reid.

The Knoll-McNeil Musical Comedy company will not take the road this season, the Exposition Circuit company having extended their season until the holidays. They have re-engaged A. H. Knoll and Marie McNeil as leading features, but have released these artists to accompany the Grand Army Band of Canton, O., to the Spokane exposition, Oct. 3-17, after which they rejoin at Louisville. Mr. Knoll and Miss McNeil were made honorary members of the Musicians' Protective Union at Detroit, on Aug. 30.

Rehearsals for The Village Postmaster began last week at the Fourteenth Street Theatre, under direction of J. Wesley Rosenquest. The company, which includes Archie Boyd, James H. Bradbury, Henry L. Keane, Richard Nesmith, Frank Lyman, Thomas Maguire, Ethel Knight Mollison, Blanche Weaver, and Grace Griswold will open on Sept. 25 in Brooklyn.

George W. Lederer has arranged to send out two companies in The Rounders, one, headed by Dan Daly and Mabel Gilman, going to London, and the other, led by Thomas Q. Seabrooke and Virginia Earle, touring this country.

John W. Isham was discharged in bankruptcy last Wednesday in this city.

Hennessy Leroyle was greeted by a large audience at his opening in Other People's Money, at New London, Conn., Sept. 1. Thomas and William Jefferson and the James O'Neill company attended the performance.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Sept. 9.

The most hopeful anticipations regarding the several openings on Labor Day were more than realized. Everything contributed to their success; perfect weather conditions; good attractions in the main, and a genuine desire for theatric diversion, all helped to make a record-breaking attendance. The usual reaction was noticeable on succeeding days of the week, and the clerk of the weather, with his liking for the law of averages, inaugurated a hot wave on Friday that will pull the week's "take" down to moderate figures at nearly every place in the borough. With the coming week two-thirds of the local houses will have resumed, those yet remaining dark being the Academy of Music, Park, Amphion, Columbia, and Brooklyn Music Hall.

Herbert Kelcey and Effie Shannon began their third engagement in The Moth and the Flame at the Montauk on Monday. Their support, while essentially different from before, is amply satisfying, and in several instances not susceptible of improvement. Ethel Winthrop won a distinct triumph as Mrs. Lorimer, without copying in the least her predecessors in that role; while Harry Blake was equally successful with the character of Douglas Rhodes. Mr. Kelcey and Miss Shannon repeated their former hits, and the production in its entirety pleased as in the past. The Cuckoo is next due, with Sol Smith Russell as The Hon. John Grigsby underlined for Sept. 16.

The Grand Opera House prospered with Under the Red Robe, done in a manner bearing favorable comparison with its original metropolitan presentation. Paul Cazeneuve and Amelia Gardner acquitted themselves with no small credit, as did nearly every other member of the cast. Lewis Parker, the new resident manager of the Grand, is new at theatrical management, though long a potent factor in other forms of entertainment. His last stays in Brooklyn were in 1894, when he arranged for and introduced Buffalo Bill at Ambrose Park, and again during the following season, when he devised and made successful the production of Black America at the same place. Mr. Parker has introduced a new scale of popular prices at the Grand, that should prove irresistible. A Grip of Steel is the next booking.

Manager Harry C. Kennedy turned away at least five hundred people at the Bijou on its opening night. Devil's Island, though in town three times last season, has not lost its strength, and has garnered in a goodly pile for the Bijou management this week. Leander Blanden, Ethel Brandon, Arthur Sprague, and William Clarke appeared to signal advantage and evidenced the possession of superior ability. The Cherry Pickers 11-16. An Easy Mark 18-23.

The Gayety had George W. Munroe in Mrs. B. O'Shaughnessy, which is not a worthy successor to either Aunt Bridget's Baby, or A Happy Little Home. Manager Bennett Wilson, who is looking rotund and in splendid form after a pleasant Summer's outing, next introduces Under the Red Robe.

The best features of Hyde and Behman's inaugural olio comprised James Thornton, whose monologue fairly bristled with clever hits, some of which though calculated to make the squeamish ones wince a little through their naughtiness, were nevertheless genuinely witty and provocative of shouts of laughter. For Reform proved to be a bright little skit, in fact the best one yet introduced by Hugh Stanton, who had a good foil in Florence Modena, the lady more than dividing the honors. Alburtus and Hawley juggled clubs skilfully. The Eddy Family (one of the quartette being absent) repeated their wonderful acrobatic tricks, Charles Aldrich was seen in his well-known juggling act, Ed Latell scored stronger than usual in his musical turn, while Watson, Hutchings and Edwards were seen in the too familiar Dramatic Agent. The Redpaths, and Manning and Weston, though billed, did not appear. John E. Camp was also in the bill. Manager Henry W. Behman's next big headliners are Milton and Dolly Nobles.

The Star had a better show than usual in The Little Magnets, who give place to The Bowery Burlesquers.

Rose Sydell's London Belles started the Empire's ninth season on Labor Day, and will be followed there by The Little Magnets.

The Victorian Cross will be shelved at the Lyceum in favor of The Devil's Mine.

The Unique has had standing room only with Lillian Washburne's Indian Maidens, who are followed by May Howard and her cohorts.

Mrs. Isabel Sinn Hoyt is to be found at her desk in the Montauk daily from eleven until five. She tells me that it is her intention to assume an active personal control and make the Sinn-Hoyt *régime* an actuality and in no sense a figurative one. The impression that Frank M. Hoyt was to act as assistant treasurer is a mistaken one. His dip into selling tickets was simply to get technical experience, like unto that of his uncle Walter, who had also in years gone by exchanged the pasteboards for coin of the realm. Young Mr. Hoyt's name appears as "secretary" on the Montauk billing.—The Columbia will open 18 with Because She Loved Him So.—Percy G. Williams starts the Novelty off on Sept. 11, a week earlier than at first announced.—Bennett Wilson, who at the finish of last season went down to the Amphion to offset the unpopularity of its immediately preceding business management, informs me that he will remain aloof from it this year.—There is talk of introducing a season of cheap opera at the Park Theatre, the future of which is enigmatical.

SCHENCK COOPER.

MILWAUKEE.

The first attraction of the season at the Bijou was Mistakes Will Happen, and the pretty and tastefully furnished playhouse was filled to the doors 3. The bright comedy was pleasingly presented by a clever co. headed by Charles Dickson. Lansig Rowan replaces Henrietta Crossman as Mrs. Chase, and the part suffers none from the change. Miss Rowan's impersonation was artistic and delightful and could not be improved upon. Elsie Esmond was sweet and piquant as Dorothy Maitland. Ben Deane in his original character of the plumber was excellent. A. H. Stuart as Mr. Chase gave a careful performance, and Joseph W. Standish as Hawley, L. R. Willard as Montague, Adah Eckert as Mrs. Price, and Lottie Hyde as the German domestic did very praiseworthy work. The stage settings were attractive. In front of the house Manager Sundin was much in evidence, greeting new and old faces courteously, looking to the comfort of his patrons generally, and receiving the congratulations of his many friends at the auspicious reopening of the house. Treasurer Mort Singer is at his former post, and Val Boshell still welcomes visitors at the door. In Old Kentucky 10-16.

Manager Thanhouser's enterprising scheme in putting on at the Academy a "play without a name," accompanied by an offer of $25 to the person suggesting the most appropriate title, excited widespread interest and caused a large run on the box-office. The play presented was The Westerner, and the result of the competition for a better title will be announced 11. The co. gave an admirable performance before a big house. Eugene Moore was happily cast as Erroll, the Westerner, and scored another tremendous hit. Eva Taylor played Mary Lawton with much delicacy of touch and sparkling enthusiasm, and her gowns were objects of beauty. Donald Bowles was prominent by his clever portrayal of Harry Lawton. John M. Sainpolis was a polished and convincing villain as Burke. R. C. Chamberlain was intensely funny as Simon Deans. William Yerance was a dignified Mathew Lawton. Charles Deland earned considerable applause for his Martin Ferris. Lucas Noble was equal to the role of Reid. Julia Blanc was a continual source of merriment and delight as Mrs. Deans, and dainty Gertrude Homan played sweetly and naturally as Jessie. The magnificent stage settings and fine stage-management reflected much credit upon John M. Sainpolis, the efficient director. Jane 11-17.

The Alhambra was well patronized 3, The Hottest Coon in Dixie being the offering. The co. is composed entirely of colored entertainers, and the performance consisted principally of negro melodies, with dancing and cake walks interspersed. A novel and attractive specialty was furnished by the Hydabura Troupe of Russian peasant singers and dancers, who received several unanimous recalls. The chorus was strong and sang well, the soloists were fair, and some talent was displayed by Bob Kelly and Will Grundy. West's Minstrels 10-16.

The Pabst Theatre will reopen Oct. 1. Managers Welb and Wachsner have engaged a superb co. of German artists, whose names are as follows: Paula Wirth, Anna Richard, Iza Mounard-Dubois, Elizabeth Bischoff, Frida Runge, Trude Lobe, Victoria Blume, Hedwig Beringer, Victoria Welb, Anna Roithmaier, Marie Lindner, Max Ruhbick, Carl Fischer, Heinz Gordon, Herman Oriop, Wilhelm Blumenau, Julius Schmidt, Albert Metzer, Ferdinand Welb, Leon Wachsner, H. Werbke, L. Kreiss, Otto Strampfer, Th. Pechtel, G. Hartzheim, S. Selig, H. Lerski, C. Hess, A. Gefrer, and H. Konig. Sigmund Selig is business-manager, and Messrs. Werbke, Metzer, and Stramfer will direct the stage for Welb and Wachsner.

Bart Ruddle returned to his old post at the Bijou 3, having successfully conducted during the Summer twenty-one street fairs and harvest carnivals. He intends arranging a circuit in Wisconsin, Minnesota, and Iowa for next season, along the same line.

At the matinee performance of Mistakes Will Happen 6 Lansing Rowan was presented with a huge bouquet of American Beauties, labeled "To our Trilby, from the members of the Thanhouser company."

The Davidson will open the season 10 with Arizona.

Frederick Paulding returned from his vacation 5.

Fred Irwin's Burlesquers will open the Star Theatre 10.

Samuel Lewis arrived here 4.

CLAUDE L. N. NORRIE.

KANSAS CITY.

The Auditorium was the first of the local theatres to open the season. The Woodward Stock co. came back home 2 to a warm welcome, each individual member of the cast being greeted by a hearty outburst of applause at the first appearance on the stage, showing the popularity they had won from their audiences. The management also felt the welcome most strongly in the $20,000 advance sale of season tickets, a new plan having been adopted whereby the same seats can be reserved for certain nights each week during the entire season and available for the same party, but subject to telephone notice on the evening in question, upon receipt of which the management can dispose of the seats for that night to others. This arrangement proved quite popular. The first play presented was The Girl I Left Behind Me. Willis Granger as Lieutenant Hawkesworth gave a strong, convincing performance. Walter D. Greene as Lieutenant Parlow was also forceful; Wilson Enos as Scar Brow played with finish and effect, and Harry Beresford as Major Burleigh was pleasing. Hal Davis as Private Jones made his usual comedy hit, and Charles Lothian, a new member of the cast, had a small part which he acted with considerable cleverness. The leading woman, Jane Kennark, was most effective as Kate Kennion, giving the role a thoroughly consistent interpretation. Inez Macauley played well and looked charming as Lucy Hawkesworth, and Emma Dunn was amusing as Wilber's Ann, while Gertrude Berkeley made considerable of the part of Fawn Afraid. Frank Woodward was clever as the Major's boy. The general mountings were elaborate and handsome. A change of bill occurred 4 when The Charity Ball was put on in splendid style, the production probably being of equal merit of any high-class production this popular drama has ever received on the local stage during its numerous years of popularity. Certainly it has never been so well presented at anywhere near the popular prices of this engagement. Manager O. D. Woodward and Stage-Director Wilson T. Enos deserve great praise for their elaborate mounting of the play. Jane Kennark assumed the leading role of Ann Cruger with great success. Gertrude Berkeley as Mrs. De Peyster was immensely pleasing, and Emma Dunn was most winsome as Bess. Willis Granger as John Van Buren, Walker Greene as Dick Van Buren, and the others all appeared to good advantage, and Inez Macauley as Phyllis Lee was as charming as in her previous roles. The audiences were large despite the extremely warm weather, and the performances passed off smoothly. The Three Musketeers 9.

The familiar legend, A Milk White Flag, appeared on the many banners hung from the outer walls of the Grand Opera House, announcing the opening of the season 3. The interior of the Grand presents a much improved appearance, and is far more convenient and roomy than ever before, the balcony having been taken out and a new balcony and an additional gallery put in. The ceiling was raised considerably and ample ventilation provided for. This new balcony affords the patrons of the Grand the long felt opportunity for reserving seats for 25 cents, enabling them to see shows that usually cost $1. The walls are tinted a delicate creamy yellow and the entire interior effect is pleasing. The clever witticisms in which the piece abounds and the splendid production and excellent cast provided an entertainment fully deserving the large audiences that gathered to witness it. John S. Marble still acts the part of the undertaker, and is very funny. Robert Germaine as the Colonel with the Napoleonic fad, aided and abetted by Little Chip in the part of Private Foote, were both clever. Mabel Hite, a Kansas city child, now plays the part of Pony Luce. She is an adept in singing and dancing and gives promise of proving a thoroughly good actress. Dear Old Charley 10-16.

FRANK B. WILCOX.

MONTREAL.

The Academy of Music opened for the season 4 with Mrs. Fiske's initial production of Becky Sharp. The dramatization of "Vanity Fair" must have been no easy task, and Langdon Mitchell has done his work well and turned out a clever and logical play, retaining all the chief characters and incidents of Thackeray's celebrated novel. Too much cannot be said in praise of the production and the cast. The performance was a wonderfully smooth one. In Becky Sharp Mrs. Fiske has a character well worthy of her powers, and held the attention and interest of her audience from first to last. Maurice Barrymore's Rawdon Crawley was a splendid piece of work. While all the members of the supporting cast are excellent, special mention may be made of Tyrone Power as Lord Steyne, Zenaide Williams as Amelia, William Owens as Joseph Sedley, Ethel Douglas as Miss Crawley, Wilfrid North as Dobbin, Robert V. Ferguson as Sir Pitt Crawley, and Charles Plunkett as his son Pitt. The scenery, costumes, etc., were elaborate and correct.

Bert Coote opened at the Queen's in The New Boy 4 to record business, and in spite of the fact that the play has been seen here several times before it went with as much vim and dash as ever. Of course, Mr. Coote as the much ill-treated Archibald was the chief feature, but he has a very good co., who ably supported his efforts. Minnie Monk and Elizabeth Woodson deserving special mention. Why Smith Left Home 11-16.

The favorable impression made by the Théâtre Français Stock co. on their first appearance last week was strengthened by their performance of Human Hearts 4-9. Lucus Henderson was manly and sincere as Tom Logan. Helen Byron gave a strong performance as Jeannette Logan. Miss Buckingham as Ruth, Lillian Schovlin as Mrs. Logan, Helen Holland as Limpy Ann, and Frank Nelson as the Tramp all deserve mention. T. J. McGrane struggled bravely to impart some naturalness to the bloodthirsty villain, and Walter Calligan gave a clever sketch of the old negro. An exceptionally strong vaudeville bill was given, consisting of Orsuv and Delmo, jugglers; Mlle. Philippo, soprano, and Durno, magician. La Belle Russe 11-16.

Who is Who opened at the Royal 4 to a packed house. The comedy is very much above the average, having a distinct and clever plot, bright lines and funny situations, besides the numerous specialties introduced. C. A. Pusey as Jack Hartland and Tom Ricketts as Von Baumback both scored, and Eva Tanguay made a charming typewriter. The rest of the cast were up to the mark, and the specialties excellent. Big Sensation co. 11-16.

Francis Wilson will open at the Academy 11 in Cyrano de Bergerac. Jefferson de Angelis will play The Jolly Musketeer at Her Majesty's on the same date.

W. A. TREMAYNE.

ST. PAUL.

The regular season at the Metropolitan Opera House was inaugurated by A Black Sheep 3-9. The co. is headed by William De Vere in his original character of the Editor of the Tombstone *Inscription*. Mr. De Vere gives a bright and amusing portrayal of a breezy type of Arizona character. George W. Allen as "Hot Stuff" played with much spirit and his songs took well. Joe Natus does good work as Jack Aspen and sang several ballads with fine effect. Mattie Keene is bright and clever as the Queen of Burlesque, and her songs were rendered in a taking manner. Adelaide Nye is a pretty and charming Ada Steele. Lulu Beeson danced her way into popularity. Charles Landle, Edmond Elton, Thomas Beeson, and Henry De Vere did excellent work. George Hutchins as Count Smoritork is a good vocalist and gave some excellent imitations. The Neill Stock co. will return to the Metropolitan for a two weeks' engagement 10. Zorah 25-30.

The warlike appearance of the front entrance of the Grand Opera House, where there are three big cannon and several stacks of arms, interspersed with American flags, is significant of Jacob Litt's spectacular revival of Shenandoah, produced during State Fair week, 3-9. On the opening night the house was packed. The production is beautifully staged. The battle scene was very realistic and effective. The co. is strong and evenly balanced. W. A. Whitecar as General Haverill carried the part well. Robert Elliott made a manly Colonel Kerchival West. J. B. Cooper did excellent work of acting as Captain Heartsease. Louis Hendricks is happily cast as General Buckthorn. Otis Turner is perfectly at home in the part of Sergeant Barket. The good work of Joseph Slaytor as Captain Thornton is worthy of especial mention. Estella Dale is natural and very pleasing as Gertrude Ellingham. The Madeline West of Alice Neal was a delightful portrayal. Caroline Franklin admirably sustained the role of Mrs. Haverill. Julia Bachelder was charmingly clever as Jenny Buckthorn. The Mrs. Edith Haverill of Alice Riker is a neat portrayal. The old Margery of Florence Stover is a good characterization. George Wright as Lieutenant Bedloe, Harry Keenan as Colonel Ellingham, William Emmons as the Surgeon, and the rest of the cast filled their roles acceptably. Mistakes Will Happen co. 10-16. In Old Kentucky 24-30.

The Banda Rossa concluded a successful week's engagement at the Metropolitan Saturday, 2. This splendid organization will give six concerts at the Auditorium 4-7.

This is State Fair week and the city is thronged with visitors.

Bertha Boardman, of A Black Sheep, severely sprained her ankle and her physician would not allow her to appear with the co. for a few days. She will soon be able to resume her duties.

The staff of the Metropolitan Opera House: L. N. Scott, lessee and manager; Charles E. Beech, assistant manager and advertising agent; W. B. Egan, treasurer; John P. Williamson, assistant treasurer; Samuel Neuman, door-keeper; W. H. Neal, head usher; James Robertson, stage-manager; Ed St. Clair, electrician; Robert Mackin, master of properties.

GEORGE H. COLGRAVE.

NEWARK.

The season at the Columbia opened with a rush 4. Standing room was sold out at 7.30. The stock co. appeared to advantage in The Charity Ball. The members of the co. were given an ovation upon their entrance. Floral tributes were much in evidence. The play was presented with the same effectiveness as last season. Manager Jacobs has added to the attractiveness of his house; new chairs, carpets, additional ventilators, new exits, and many other improvements, both in the interior and exterior have caused much favorable comment. The Victorian Cross 11-16.

The Jaxon Opera co., at the Newark, for their second week offered The Mikado 4-6 and The Bohemian Girl 7-9. The co. has made a very favorable impression. Fatmah Diard and Daisy Thorne alternate in the prima donna roles, while Miro Delamotta and Harry Nelson do likewise for the leading tenor parts. The week of 11-16 will be the last of this co.'s engagement, and then May Irwin will bring Sister Mary to this house 18 for a week.

When London Sleeps has been seen twice previously in this city, but notwithstanding this a big house witnessed its opening 4. It was the initial attraction at the Empire, formerly Waldmann's New Theatre. Manager Hyams has a beautiful theatre, and he is justly proud of it. He has looked after the comfort of his patrons in many ways. The many hair-breadth escapes and the constant struggle between vice and virtue in the play were interpreted by a good co. A Soldier of the Empire 11-16. George W. Munroe 18-23.

Manager O. R. Neu took possession of the Neu Century Theatre 1. A double force of men will be put at work this week to prepare the house for the opening, which it is expected will occur about Oct. 1. Mr. Neu intends making it one of the coziest houses in the State, and will have the best attractions procurable.

Charles H. Plummer, formerly treasurer of Waldmann's New Theatre, has a responsible position with the Milton Aborn Opera co.

Colonel William McKiernan, of the *Sunday Call*, who wrote The Gunner's Mate, is at work on another play.

The staff at the Newark Theatre this season is as follows: Lee Ottolengui, manager; George W. Robbins, treasurer; H. Jacobson, assistant treasurer; A. Bois, advertising agent; J. Hitt, door tender. The staff at the Empire: Harry Hyams, manager; John K. Pollock, treasurer; John C. Lacy, assistant treasurer; James Blake, advertising agent. The staff at the Columbia: Marcus J. Jacobs, manager; Timothy Caffery, treasurer; Sol. De Vries, advertising agent.

C. Z. KENT.

JERSEY CITY.

The second season of the Bijou Theatre began with a matinee 4, and The Cherry Pickers was presented to a packed house. The many improvements and changes were commended. About one hundred additional electric lights have been placed in the lobby. The interior of the theatre has been redecorated in pink, stenciled in white, and the side walls are painted in lavender, with stencil design. The play has been well received and is presented in a good manner by a well-balanced co. Wilbur Highly as the villain, Garland Gaden as the half-caste, George La Savage as Brown, and Charles Fleming as the Lieutenant were very good. Alice Irving in the lead was clever, Margaret Tennant as the Widow was full of fun, and Laura Lorraine as her daughter did well. The scenery and mountings were new. The Queen of Chinatown 11-16. Cole and Johnson 18-23.

George W. Sammis, the new manager of the Academy of Music, arrived in town 2 and took up his residence here. The painters are somewhat slow in finishing their end of the work, and, of course, retard the electricians and cleaners. Manager Sammis commenced 4 on a line of work that will delight the actor when he hears of it—the placing of running hot and cold water and new carpets in each dressing-room. The opening attraction will be Julia Marlowe in Colinette 11-16. A Little Ray of Sunshine 18-23. The Cuckoo 25-30.

A card of greeting from Florence Bindley and her husband, Charley Dittmar, has just been received by your correspondent for THE MIRROR and himself from Birmingham, England.

Kelly's Kids was put in rehearsal week 4 and will continue for two weeks.

John S. Moore left the Bijou Theatre 2 as advertising agent. Mr. Moore opens at the Bon Ton Theatre 11 in a like capacity.

Henry Clay Barnabee, of The Bostonians, has been superintending the erection of a new brick building in this city, which is to be used as a storehouse for that co.

Michael Alexander, of this city, who has been stage machinist of The Bostonians for two seasons, leaves here 9 to join that co. John Burke, who was the electrician of the Academy of Music for a number of years, also goes same date as "props."

WALTER C. SMITH.

COLUMBUS.

The Southern opened 6 with The Purple Lady to a large audience that was enthusiastic in its applause. Curtain calls and flowers greeted the appearance of Robert Rogers and Louise Mackintosh, formerly members of the local stock co. The co., on the whole, was excellent. Frank B. Hatch as the professor gave a delightful character sketch. Teresa Maxwell, C. H. Robertson, and James Carew also made hits.

The Valentine Stock co. presented Romeo and Juliet and Hazel Kirke to fair houses. The work of Jessie Bonstelle as Juliet showed great power, and in the roles already seen here she has showed herself to be an actress of great versatility. Ed Mawson was excellent as Mercutio and Dunstan. Jack Webster was the ideal Romeo. T. B. Bridgeland, a new member of the co., has already made himself a favorite by his excellent work. Kate and Anne Blancke are always well received. The Two Orphans is underlined.

The Grand Opera House opened its season 4 to packed house, presenting a vaudeville bill headed by Marshall P. Wilder. The inimitable Marshall is so far above others in the same line that it would be hard to compare them. Hilda Thomas made an immense hit. Ursie McCleary in operatic selections showed herself possessed of a splendid voice. Bartlett and May, the Judges, A. O. Duncan, George E. Austin, and Mr. and Mrs. Robyns completed the bill. Rice and Barton's co. 11-13. The Colonel 14-16.

At the High Street Theatre The Heart of Chicago did a good business 31-2. Morrison's Faust played to immense business 4-9. At Gay Coney Island 11-13. The Three Musketeers 14-16.

Joseph Gaites, business-manager of Murray and Mack, is writing a new comedy to be used by that popular team next season.

W. H. McGown, THE MIRROR'S correspondent at Urbana, O., stopped in the city Aug. 31, on his way to New York.

The staff of the Southern Theatre this season is as follows: Lee Boda, general manager; Harry Dorst, business-manager; Harry Ketcham, advertising agent; William Sanders, stage-manager. At the Grand the following will officiate: George Chennell, manager; Frank Rodebaugh, treasurer; Fred Meddermeyer, orchestra conductor; W. J. Vail, advertising agent.

Will Reeves, treasurer; Charles Ackley, musical director; Wells Herbert, advertising agent, and Ed Forks, stage-manager, all of Minerva Park Casino, have left for Washington, where they will fill the same positions at J. K. Burke's Grand Opera House.

J. B. DAVIE.

MINNEAPOLIS.

The Neill Stock co. presented A Parisian Romance at the Metropolitan Theatre Aug. 31-2 to good business. James Neill was somewhat of a disappointment as Baron Chevrial, a part for which his abilities are ill adapted. His support was admirable throughout. The perennial favorite, Alabama, was given week of 3, opening to one of the largest Sunday night houses of the season, and scoring an emphatic hit. James Neill made a typical Colonel Moberly. Edytha Chapman left little to be desired as Mrs. Page. Grayce Scott and Charles Wyngate, both of whom recently joined the co., had very cordial receptions. Benjamin Howard won marked favor as Captain Davenport. Mabel Runge, as Atlanta Moberly, and Carroll Thompson Trask as Mrs. Stockton, both of whom are residents of this city, were quite satisfactory in their respective roles. It is hardly necessary to say that the scenic investiture was exceptionally handsome throughout. A Black Sheep 10-16.

The Bijou opened its regular season with Mathews and Bulger in By the Sad Sea Waves, to the capacity of the house, 3. The stars were, as usual, irresistibly funny, and kept the audience in roars of laughter. Their support was, in the main, good. W. J. Deming, Thomas A. Kiernan, Bessie Challenger, Julia Ralph, Jane Lennox, Mina Hickman, Lizzie Sanger, Agnes Wayburn, Mlle. LeSeye, and W. H. Macart, deserving special mention. Shenandoah 10-16.

The new Harmonia Theatre, resplendent in fresh paint and attractive decorations, opened the regular season 3, with Aunt Jerusha, to good business. The performance was very enjoyable throughout. The work of Nellie McGuire as Aunt Jerusha, and Morgan, Curry and Gilroy, the Tally-Ho Trio, being especially good.

Damon and Pythias was given a very creditable presentation at the Bijou Opera House 1, by Sanford Dodge and a semi-professional co., for the benefit of the local lodges of the Knights of Pythias. The audience was large and enthusiastic. Sanford Dodge and William Lloyd appeared in the leading roles, and gave good characterizations.

The Minnesota State Fair opened auspiciously 4. An exceptionally good programme of races and special features was given throughout the week to immense crowds.

F. C. CAMPBELL.

DENVER.

Manager McCourt is to be congratulated upon his opening at the Broadway Aug. 28 with the Lombardi Opera co. The attraction is proving a most popular one. The repertoire is a large one and the principals all do good work. The opening bill was Il Trovatore, followed by Carmen, Rigoletto, Cavalleria Rusticana, and I Pagliacci and Norma. Signori Bugamelli, Russo, and Bodaresco, and Signorini Barducci, Pallettini, Bos-

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Theodore Mitchell, Cincinnati Enquirer. Frank Wright in Chic, and Robert Carter of The Times-Star, critics who can and do criticise. Worth more than gold, for gold cannot buy them.

THEO. MITCHELL in Enquirer—Bohemian Girl

"The best work was offered by J. Aldrich Libbey as Count Arnheim. It was an excellent conception throughout, while the solo, The Heart Bowed Down, which was sung with pathos and delicate shading, was roundly applauded. This alone is well worth going to hear."

Enquirer—Opera Faust.

"There are some noticeable surprises in the cast of the Baker Opera Co. this week, but the biggest one perhaps is the genuine artistic success that Mr. J. Aldrich Libbey is scoring as Valentine. Since the opening performance Libbey has made it stand out pre-eminent almost, and his faithful endeavors have earned for him more golden encomiums than anything he has undertaken this Summer. Mr. Libbey has secured more curtain calls than for anything he has done, and that is saying considerable, considering the long line of clever characterizations he has contributed to the successes at Chester Park."

Enquirer.

"The feature of the performance was the appearance of J. Aldrich Libbey as the Count di Luna (Il Trovatore). Having a magnificent voice, and knowing well how to use it, there's little wonder that Mr. Libbey scored a distinct hit."

ROBERT CARTER—Times-Star—Faust.

"The only member of the cast who showed repose and perfect familiarity with his part was Mr. Libbey. He was an essentially military Valentine. At the close of the fourth act he was given a number of curtain calls."

FRANK WRIGHT in Chic

"There is no doubt that Libbey has a magnificent voice and is full of life and spirit. Libbey has had a very eventful career, and few of the singers of to-day have equalled the reputation he has made. He has won the highest indorsement in such characters as he is seen in at Chester Park, and still a young man just over thirty, he appears to have the **brightest future of any of the baritones of to-day.**

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WALTER D. GREENE

Receiving such favorable inducements from Mr. Woodward, has decided to re-engage for the Kansas City season of the Woodward Stock Co., opening Sept. 3d as Dick Van Buren in The Charity Ball. Scoring signal successes during Omaha engagement as Robt. Grey in The Wife, Morton Parlow in Girl I Left Behind Me, Jack Chesney in Charley's Aunt Dan Horton in Northern Lights, Comte De Varville in Camille, Francis Levison in East Lynne, Corréze in Moths. Address AUDITORIUM THEATRE, KANSAS CITY, MO.

tegni, and Collamarini are established favorites. The engagement has been extended two weeks longer.

The Tabor opened its season 3 with A Yenuine Yentleman, headed by Ben Hendricks as Sven Hansen. Good patronage has been extended. The co. is a capable one, consisting of Frank Russel, James P. Haydon, Walter Ryder, William Gray, James F. Casey, John Kolb, George Monsfield, George Palmer, Edward Fielding, James Williams, Charles North, and Belle Francis. Bertie Conway, Fannie Curtis, and Maggie Le Clair. The scenery and effects are very good.

Manhattan Beach and Elitch Gardens both closed their Summer seasons 4. The Summer has been very prosperous and deservedly so, for both of these resorts.

Frank E. Carstarphen is enjoying a much needed rest in the wilds of the Rockies.

Theo Brown left for New York 29 to join Mlle. Fifi.

The Broadway Dramatic School, under the direction of Robert E. Bell, and the Tabor School of Acting, Margaret Fealy, directress, have announced their Winter openings.

Claude Boyer, a local baritone, received the distinction of being specially engaged for oratorio work at Aspen this week.

It is rumored that Richard Mays, formerly treasurer of the Tabor Grand, will manage the Lyceum Theatre this season, opening in a few weeks as a vaudeville theatre.

Adaline Dunlap left for New York Thursday, 7. Miss Dunlap, while with the Manhattan Beach co. the past Summer, did some very clever character work. R. L. HERBERT.

OMAHA.

Labor Day at the Greater America Exposition came near being a record-breaker, the attendance running very heavy in spite of the counter attraction of the best circus we have ever had in the city. The attendance at the Greater America seems to be steadily on the increase, and although a large number of the patrons are from Omaha proper yet the proportion of outsiders is becoming greater and greater each week. The Bellstedt Band is still the chief musical attraction and the programmes for the concerts are sufficiently diversified to suit all tastes.

We were all sorry to say good-bye to the Woodward Stock co., which has occupied the boards at the Boyd Theatre all Summer. They gave their final performance Sept. 1 in Captain Racket. For the earlier part of the week Ouida's Moths was the offering, and was one of the most interesting of the many dramas presented by this very capable co. during their stay in our city. Special commendation was due the women of the co., who did really remarkable work. The Vera Herbert of Jane Kennark and the Lady Dally of Gertrude Berkely were masterpieces. Wilson Enos as Prince Zouroff and Willis Granger as Lord Jura were also heartily commended for excellent work. The co. goes from here to Kansas City. The engagement at Omaha has not been as successful as had been expected nor as was deserved. The regular season at the Boyd opened with Brown's in Town 2 to a good house. Jessie Mae Hall enlivens the play remarkably. Miss Maude Knolton has a strikingly charming personality, and the men are fairly good comedians. Mrs. B. O'Shaughannessy 10-16.

The patrons of the Trocadero were richly rewarded week of Aug. 27, when a double bill consisting of Pinafore and Cavalleria Rusticana was given. The latter opera was magnificently presented and the audience seemed completely carried away by their enthusiasm. The attendance at the Trocadero seems to be on the increase, and we trust that they will soon have the crowded houses that the co. merits. J. R. RINGWALT.

NEW ORLEANS.

The Crescent Theatre opened the season 4 with Have You Seen Smith. The same bill ran during the week, and as this is the only theatre open at present business, of course, has been good. The Sidewalks of New York 11-16.

The Grand Opera House will open 17 with How Smith Met Jones as the attraction. On Oct. 1 the Baldwin-Melville Stock co., with Fanny McIntyre as the leading woman, begins a four weeks' engagement.

F. Charley, manager of the New Orleans French Opera House, who is now in Paris selecting his co. for the coming operatic season, announces by letter that, with the exception of a few secondary artists, the entire co. has been engaged. M. Charley is elated over the prospects of this season, and is satisfied that his co., as a whole, will eclipse anything New Orleans has ever heard. The co. is due here the first days of November, and will make its initial bow to our public about Nov. 15. The co. is billed here for a three months' engagement, and will thereafter visit the principal cities of the Middle West and Canada, where Manager Charley hopes to repeat his success of last year.

Colonel J. D. Hopkins, lessee of the St. Charles Theatre and Academy of Music, filed a bill of complaint against Dr. George K. Pratt, lessor, seeking an annulment of the lease on the grounds that one of the theatres, the St. Charles, having been destroyed by fire, the lease is thereby dissolved with respect to the remaining one. The complaint alleges numerous incidental reasons why the lease should fail, but the fact of the St. Charles Theatre being destroyed and not rebuilt in time for the opening of the theatrical season is the main issue. J. MARSHALL QUINTERO.

PROVIDENCE.

The Providence Opera House opened its season 7 with the Jefferson Comedy co. in Rip Van Winkle. Thomas Jefferson as Rip, Joseph Jefferson, Jr., as Derrick Van Beekman, and William Winter Jefferson as Cockles, and a good co. appeared. Stuart Robson in The Gaddy 11-16.

The New Empire Theatre opened 4. The house is under the management of Spitz and Nathanson. William C. Chase is treasurer, Joseph Shepard, assistant treasurer; Joe O. Ziefle, press agent; Charles A. Dunlap, stage-manager; Roley Bernardini, electrician; Louis Gadwell, advertising agent; Andrew Linke, musical director, and Henry Collin, chief usher. A Female Drummer was the attraction and drew large audiences 4-9. It is an amusing farce comedy and gives Miss Bennett a good chance to display her talents in the six characters which she assumes. Her support included James R. Smith, Harry Ladell, Willis P. Sweatnam, Nellie O'Neil, and others. Harry Ladell and Nellie O'Neil made big hits. The White Heather 11-16.

Louis Gadwell, the advertising agent, who toured Europe with the Barnum and Bailey Circus several years ago, has been engaged by Managers Spitz and Nathanson to do the advertising for both the Olympic and the new Empire.

Hans Schreider, one of our talented musicians and composers, has been summering in Germany.

Scenic artist Burt F. Norton is painting new scenery for The Bride Elect for Manager Felix Wendelschaefer.

"Seven Days Ahead" Eddie Dunn has been doing some splendid work here the past week in the interests of Mr. Robson's new production, The Gaddy. HOWARD C. RIPLEY.

BUFFALO.

The local theatres are now in full blast, and if the opening week's business is any criterion the season will be most remunerative. Ward and Vokes in The Floorwalkers at the Star 4-9 gave entire satisfaction and played to big receipts. The production differs little from their previous efforts in the farce-comedy line; but it was filled with good, clean fun. Besides the stars, Lucy Daly, John W. Early, Will West, and George Sidney were seen at their best. Rose Melville 11-13. At the White Horse Tavern 14-16.

London Life was the offering 4-9 at the Lyceum, and it proved to be wholesome melodrama. The house was packed during the week. Worthy of mention in the co. were Lawrence Griffith, the three Gardners, Primrose Semon, and Meta Brittain. Black Patti's Troubadours 11-15.

The Buffalo Opera co. will present The Bohemian Girl at the Star Dec. 11.

The Empire Theatre opened its season 4 with a production of The Three Hats, by the stock co. Business was good and a satisfactory performance was given.

The I. O. O. F. Street Fair and Carnival will be held at the Driving Park 18-30. Harry Farren, press agent of the Court Street Theatre, is the amusement director of the enterprise.

John Laughlin's New International Theatre at Niagara Falls will formally open 9 with Rose Melville as the attraction. Only first-class cos. will be booked. RENNOLD WOLF.

DETROIT.

The Lyceum opened its doors for the season 3. The house is in fine condition, the cleaners and decorators having been hard at work at it for some time past, and everything was in splendid shape on the opening night. The audience was large, and the attraction offered was a good minstrel show provided by William H. West's co. The musical part of the programme is especially fine, Richard Jose, John P. Rodgers, and T. H. P. Harle being splendid singers. The principal funmakers are Tom Lewis and Carroll Johnson, and they are a host in themselves. The best specialties in the olio division are by the Lukens Brothers, Tommy Hays, and Waterbury Brothers and Tenney. This engagement is for 3-9. A Texas Steer 10-16.

At Whitney's Opera House a curious performance was given 3. The co. playing Finnigan's 400 did not reach the theatre until three o'clock, and then minus their baggage, so that they were all obliged to play the matinee in their street costumes. The farce, which is new here, has a good deal of merriment, and some fairly good specialties. Charles S. Murray and James W. Mack head the cast. Others of the co. are William Barrows, William Howard, Bonita Loring, Musette Gibbs, and Jeanette Courtney. Humpty Dumpty 10-16. KIMBAL.

LOUISVILLE.

Remember the Maine was given to excellent business at the Avenue 3-9, notwithstanding the hottest weather experienced in Louisville in years. The play is highly sensational and affords opportunity for scenic and mechanical effects that are taken advantage of skillfully. It is acted by a good co. Joshua Simpkins 10-16.

Al. G. Field's Minstrels open the season at Macauley's 11.

Rehearsals of the Meffert Stock co. have already commenced at the Temple Theatre. The opening play will be The Charity Ball.

A representative of Maurice Grau was one of the visitors of the week, in conference with Manager James B. Camp, in connection with the engagement of the Metropolitan Opera co. at the Auditorium, Louisville, and at Cincinnati and Indianapolis in November. Manager Camp will have charge of the Grau interests during these engagements.

The Louisville Lodge of Elks is making extensive preparations for a Street Fair and Carnival in October. Prominent on the committees are James B. Camp, Al. Bourlier, William H. Meffert, and Zach Phelps. CHARLES D. CLARKE.

PITTSBURG.

The Grand Opera House opened its season on the 4th inst. with The Dancing Girl. The new Stock co. made a favorable impression by their excellent performance. Henrietta Crossman, William C. Beach, Eleanor Carey, and the other new members have materially strengthened the organization. The vaudeville bill included Minnie Palmer, the biograph, Valmore, Baby Hall, and the Michelson Brothers. An Enemy of the King 11-16.

Cole and Johnston in A Trip to Coontown was the Bijou Attraction 4-9, and met with approval from large audiences. Robert B. Mantell 11-16.

Miss Harum Scarum, with Amy Lee in the lead, drew moderate houses 4-9 at the Duquesne. Devil's Auction 11-16.

The Alvin Theatre will open 11 with Because She Loved Him So.

John B. Reynolds, former press agent of the Bijou, left for New York to pilot The Bride Elect this season.

Harry Ellsler is in the city. JOSEPH CROWN.

CLEVELAND.

All the theatres had large audiences on Labor Day. At the Euclid Avenue Opera House Primrose and Dockstader's Minstrels opened the season, playing to exceptionally good business all week. Chauncey Olcott 11-16.

Manager Cookson has started out to give the patrons of the Lyceum Theatre the best farce-comedies and specialty combinations on the road, and has inaugurated Monday matinees besides those on Wednesdays and Saturdays. A Texas Steer, with a fine co., was the attraction 4-9, and, considering the warm weather, played to excellent business. Ward and Vokes 11-16. These comedians are managed by E. D. Stair, lessee of the Lyceum Theatre.

The Cleveland Theatre, under the able management of Ed C. Underner, will continue to give its patrons the best popular price attractions. For the week of 11 The Great Northwest will hold the boards. WILLIAM CRASTON.

INDIANAPOLIS.

Murray and Mack opened 4 in Finnigan's Ball at the Park. The performance pleased the patrons immensely, and the house was packed at every performance. Morrison's Faust 11-16. Hanlon's Superba 18-23 (State Fair week).

Great preparations are being made for the opening performance at the Grand by the stock co. Jim the Penman, a favorite production of last year, will be the bill. The co. will include J. Henry Kolster, Geoffrey Stein, Lavinia Shannon, Beatrice Ingram, Violet Rand, and others. The co. will arrive Sept. 10 to begin rehearsals.

The Bon Ton Burlesquers are doing good business at the Empire 4-9. Miaco's Jolly Grass Widows 11-16.

The Purple Lady will be at English's 8-9. Al. G. Field's Minstrels 13. ROSS BRALL.

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CORRESPONDENCE

ALABAMA.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): House has been remodeled and the seating capacity increased from eight hundred to twelve hundred. The outlook for a good business season is brighter than ever before. Season will open with Mahara's Minstrels 9.

SELMA.—ACADEMY OF MUSIC (Reese and Long, managers): Season will open 7 with The Sidewalks of New York. Eugene Blair 25. George W. Monroe 29.==ITEM: Managers Reese and Long have thoroughly overhauled the Academy. It is now in excellent condition.

DECATUR.—ECHOLS' OPERA HOUSE (Thomas P. Littlejohn, manager): Richards, Pringle, Rusco and Holland's Minstrels opened the local season 1; good house; receipts, $600; audience pleased. Remember the Maine 15.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): Peters Comedy co. Aug. 28-2 to fair and appreciative audiences. Have You Seen Smith to a small audience 1. The Sidewalks of New York 8.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Season will open 23 with Richards and Pringle's Minstrels.==ITEM: The house will undergo temporary repairs prior to opening, and later on extensive alterations will be made.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Modjeska 11-16.==BURBANK THEATRE (Oliver Morosco, manager): The Frawley co. in Madame Sans Gene will begin a protracted engagement 3. Mary Van Buren is featured as leading woman.==ITEMS: Manager Harry Wyatt, of the Los Angeles, has secured the Pasadena Opera House, with Modjeska as the opening attraction.—Maude Northam, an erstwhile Angeleno society girl, formerly with Modjeska, has accepted an engagement with the Frawley co.

OAKLAND.—DEWEY OPERA HOUSE (Landers Stevens, manager): The Bowery Girl was presented by the Grand Stock co. Aug. 27-3; business good and presentation very satisfactory. Gracie Plaisted in the title role deserves special mention. The Octoroon 4-11.==ITEM: Clarence Asper and Lorena Atwood left for the East 1 to join Lewis Morrison.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Ellsford Stock co. opened the season Aug. 29 for two weeks; performances good; big business.==AVON THEATRE (George Simpson, manager): Dark.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Ellsford Stock co. 4-9.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Modjeska in Macbeth 8.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Bachelor's Honeymoon 16. Metropolitan Opera co. 25, 26. Brown's in Town 28.==ITEM: Manager Van has renovated the house and added a number of new lights, putting it in excellent condition.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): A Yenuine Yentleman 11.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Willie Collier opened the house season Aug. 31 in Mr. Smooth and met with the same success as last season. In Paradise, with Minnie Seligman and Richard Golden heading an exceptional cast, 2. Cleverly and vivaciously acted it received much applause. William Barry 4 in The Rising Generation to full houses. He follows the characterization of his late father most successfully. The entr'acte novelty by Lydia Barry and George Felix got four recalls for its excellence. Sowing the Wind 5. Murray and Mack in Finnegan's Ball 6; splendidly given by a large co. The Christian co., headed by Effie Ellsler, open their season here 11. A Colonial Girl 12. Lyceum Stock co. 15. May Irwin in Sister Mary 16. The Cuckoo 18. The Heart of Maryland 22.==SMITH'S THEATRE (Edward C. Smith, manager): Human Hearts 31-2 to good houses. The Great Northwest opened 4 to S. R. O. and continued big 5, 6. Mr. Plaster of Paris 7-9. Rose Sydell's London Belles 11-13. McIntyre and Heath co. 14-16.==ITEMS: The improvements in the Park City Theatre are nowhere more noticeable than in the dressing-rooms, which, newly carpeted, mirrored, and painted, also have each a hot and cold water arrangement and electric lights.—Manager Smith announces that, early in the season though it is, the house record for a week was broken by the business done by A Guilty Mother and The King of the Opium Ring 21-26.—Manager H. H. Jennings, of the Hartford Opera House, who still retains his home in this city, was in town 31 and arranged for the erection of a lot of new large lithograph stands.—Fred Jennings, of the Park City Theatre, suffered a compound dislocation of the ankle 27 and is now just getting out on crutches.—The staff of the Park City Theatre is as follows: G. B. Bunnell, lessee and manager; Walter L. Rowland, resident manager; James H. Wilkes, treasurer; C. S. Bralley, ticket seller; James Troland, engineer; J. J. Seery, stage carpenter; J. Gillick, master of properites; Fred Jennings, advertising agent; Fred A. Berry, doorkeeper; Miss M. A. Hawley, maid; Abe Stevens, flyman; George Saltzgiver, electrician; John A. Lynch, leader of orchestra; F. A. Olmstead, chief usher; J. W. Barnes, house policeman. W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Rogers Brothers in John McNally's new vaudeville farce. The Rogers Brothers in Wall Street, opened their season Aug. 31, 1. The Colonial Girl 13. May Irwin 15. Mlle. Fifi 16. Lyceum Stock co. 21. The Heart of Maryland 23. Jack and the Beanstalk 26. Williams and Walker 27. Under the Red Robe 30. William H. Crane Oct. 5-7.==NEW HAVEN GRAND (G. B. Bunnell, lessee; W. H. Van Buren, manager): The formal opening of the Grand took place 4 with Daniel Sully in O'Brien the Contractor. The theatre was packed at both performances. Mr. Sully is a strong local favorite and he has an excellent co. Deserving of more than a passing word are Fred Seckhardt, H. R. Zahner, Ruth Royle, Minnie Boyd, and Baby Artine. William Barry made a genuine hit in The Rising Generation 5, 6, playing to good houses. Murray and Mack 7-9. Sowing the Wind 14-16. A Lion's Heart 18-20. Hayes and Lytton 25-27. The Rays 28-30.==ITEM: Myrtle Kingsland, proprietor of the Casino, Rockaway Beach, is spending a few days in town. The Annex Hall Grand will open 11. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons manager): Sowing the Wind 4. Elroy Stock co. 11-16. The theatre has been brushed up during the Summer and its beauty and coziness is as evident as ever.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Brown's in Town Aug. 31-2 drew large houses. The co. handled their roles well. Murray and Mack, well supported, kept packed houses in roars of merriment 4, 5 with Finnegan's Ball. Other People's Money 6, 7 to good business; a rollicking farce. Fabio Romani 8, 9.==ITEMS: Clayton Kennedy, of Brown's in Town co., was a member of the Favorite Social Club when a resident here a few years ago. In consequence he and the other members of the co. were guests at a reception at the club rooms. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): A Female Drummer, with Johnstone Bennett featured, drew a large house Aug. 31. The extravaganza was produced with good scenery and a large and competent cast, including Willis P. Sweatnam and Nellie O'Neil. Miss Bennett was clever in a number of impersonations, although her part does not show this talented artist to particular advantage. Hennessy Leroyle in Other People's Money played to a small audience 2, which should have been larger, as Mr. Leroyle demonstrated that he is a comedian of considerable ability, and has a bright farce and a good co. The Turtle 5. Because She Loved Him So 8.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Elroy Stock co. opened for a week's engagement 4 to very heavy patronage. J. Harvey Cook, Lottie Church, and Lola Morrisee are well supported in the following repertoire: An Actor's Romance, The Land of the Midnight Sun, Northern Lights, The Midnight Alarm, The District Fair, The Police Patrol, and Paradise Alley. Because She Loved Him So 13. A Colonial Girl 15. The Cuckoo 19. Jack and the Beanstalk 27.==WHITE OAK PARK (E. B. Mather, manager): Boon's Minstrels 4-10 closed the season; business light.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Willie Collier in Mr. Smooth pleased a good-sized audience Aug. 30. The Great Northwest, presented by a good co., filled the house 2. Thatcher's Minstrels gave excellent performances to capacity 4. Because She Loved Him So 6.==JACQUES OPERA HOUSE (Jean Jacques, manager): Murray and Mack in Finnegan's Ball packed the house with enthusiastic audiences 1, 2. Aiden Benedict, supported by Martha Beauford and a co. of ability, in Fabio Romani 4-6 to good business.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Finnigan's Ball Aug. 29; large house; performance excellent. Thatcher's Minstrels 2; crowded house; performance satisfactory. Because She Loved Him So 5. Sowing the Wind 12. A Hot Old Time 16. The Heart of Maryland 19. The Prodigal Father 20.==ITEM: Thomas David, of Because She Loved Him So co., was the guest of his brother, David E. David, while in town.

TORRINGTON.—UNION OPERA HOUSE (Charles Volkmar, manager): This new house opened 2 with J. K. Emmet and Lottie Gibson in Fritz in a Mad-house to big business; co. gave satisfaction. Duffy's Jubilee 12.==OPERA HOUSE (F. R. Matthews, manager): Dark.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Thatcher's Minstrels 1; excellent performance; packed house. American Vitagraph 2-5; fair business. The Rising Generation 11. Sowing the Wind 13. A Hot Old Time 15.

MYSTIC.—MYSTIC OPERA HOUSE (Ira W. Jackson, manager): Hennessy Leroyle in Other People's Money Aug. 31; fine performance; large audience. A Pair of Black Eyes 4; pleasing performance; big business.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Thatcher's Minstrels Aug. 31 to S. R. O. The Little Minister 7. Vitagraph 8, 9. The Rising Generation 12.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Guy Brothers' Minstrels opened the season Aug. 30 to S. R. O., giving satisfaction. Because She Loved Him So 9. The Country Merchant 13.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Pair of Black Eyes 1; light attendance. Rip Van Winkle 5; good house; strong co. Fabio Romani 11.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Hennessy Leroyle in Other People's Money to fair business. Jefferson Comedy co. in Rip Van Winkle 4; average business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Other People's Money 5; fair business; performance good. Sowing the Wind 9.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): A Colonial Girl 11. The Rising Generation 13.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Elroy Stock co. closed a week's engagement 2. The Queen of Chinatown 4; good house. The Spider and the Fly 5; light business. Robert B. Mantell presented The Dagger and the Cross 6 to S. R. O., every seat having been sold by 5 o'clock. Washburn's Southern Minstrels 8, 9. Katherine Rober 11-16.==ITEM: John W. Bratton, of Ford and Bratton, song writers, is visiting here.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge manager): The Sidewalks of New York 1; fair performance; small house. Peters and Green Comedy co. 11-16.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Herrmann the Great will open the local season 11. Eugenie Blair 16. Woodward-Warren co. 18-23. Mlle. Fifi 26. Frederick Warde 27. Field's Minstrels 29.==ITEM: Theatregoers look forward to a good season here. Lawrence and Schweigert, who recently purchased the Grand, have installed W. L. Brenner as manager. The house has been thoroughly renovated and decorated, there are new carpets, new scenery, and new dressing-rooms, and everything is in first-class order. New chairs have been ordered and will be placed in position about Oct. 1.

SAVANNAH.—THEATRE (Sydney H. Weis, manager): Woodward-Warren co. 4-9, presenting Myrtle Ferns, Our Strategists, The Middleman, The Vendetta, Beyond the City, The Confederate Colonel, and The Captain of the None-Such to S. R. O.; audiences pleased. How Smith Met Jones 11. Herrmann the Great 13. Phil Peters co. 18-23.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Season will open 11 with Peruchi-Beldeni co. for one week.==ITEM: The house has been thoroughly renovated and put in excellent shape, and the heating facilities have been doubled.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Season will open 14 with How Smith Met Jones.==ITEM: Indications are that the season will be a prosperous one. We are to have a carnival 12, 13, and large crowds are expected.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Herrmanns 14. Woodward-Warren co. 25-27. Frederick Warde 28. Mlle. Fifi 30. Mr. Plaster of Paris Oct. 5.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Clay Clement 12. A Midnight Bell 14.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Remember the Maine opened the season 3 to a packed house; pleasing performance. Alphonso Phillips as Lieutenant Haswell was received enthusiastically by his old townspeople. Watson Sisters Vaudeville co. 9. Two Married Men 10.==ITEM: The new manager of the Temple Theatre, W. M. Sauvage, has spared no expense in remodeling and repairing the playhouse during its idle season. Eugene Fox and a force of artists have been at work for two months upon an entirely new set of scenery, and painters and frescoers have beautified the whole interior. Improvements of essential importance for the convenience and comfort of the player folks have been made behind the curtain. Prospects for the season are very bright.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): St. George Hussey presented Mrs. B. O'Shaughnessey to a small house Aug. 28. A Wise Woman pleased a fair house 31. Maloney's Wedding 2; good house. William Owen opened for a week 4, presenting Richelieu to a good house.==HARLEM PARK (H. E. Mittenthal, manager): Lyceum Stock co. 27-3 closed the season of this popular resort. Plays presented: Pink Dominoes, A Wife's Strategy, and Is Marriage a Failure; fair business.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Remember the Maine gave satisfaction to small house 2. Gaskell's Stock co. opened 4 in The World to full house, giving satisfaction. The White Squadron 5 to small house; hot weather. Repertoire for rest of week: Old Money Bags, The Middleman, Jim the Penman, and The Late Mr. Jones. A Wise Woman 15.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Side Tracked opened the season Aug. 30 to a fair house; co. did not give satisfaction. Wilson Theatre co., supporting Gay Rhea, opened 4 in Credit Lorraine; excellent co. Remember the Maine 16. A Wise Woman 19. Uncle Josh Spruceby 27. Morrison's Faust Oct. 3.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Remember the Maine 1; topheavy house; audience pleased. A Wise Woman 11. Gilbert's Faust 14-16. Bon Ton Burlesquers 17. Lyman Brothers 23. A Stranger in New York 24, 25.==CENTRAL MUSIC HALL (Frank Weidlocker, manager): Dark.

FAIRBURY.—OPERA HOUSE: Phil Wade, manager: Johnson Bane, concert guitarist, of Waynesburg, Pa., gave a recital 5 to fair business. A Wise Woman 9. Hans Hanson 15. Wilson Theatre co. 23-28 (Fair date).==ITEM: Stowe's U. T. C., under canvas, 8.

DIXON.—OPERA HOUSE (F. A. Truman, manager): St. George Hussey in Mrs. B. O'Shaughnessy Aug. 30; light house, account warm weather; performance gave satisfaction. Shepard's Minstrels 2; light house; performance not up to expectations. A Merry Chase 11.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Season opened Aug. 25 with Ward and Vokes in The Floor Walkers to a well-filled house; satisfaction given. Marie Lamour in A Wise Woman 2; good house; audience pleased.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Remember the Maine 4; large house; good satisfaction. Rusco and Holland's Minstrels 9. A Man of Mystery 16. Eldon's Comedians 25-29.

KEWANEE.—NEW OPERA HOUSE (F. A. Cahow, manager): St. George Hussey in Mrs. B. O'Shaughnessey to fair house 1. A Wise Woman 4; crowded house; performance good. Van Dyke and Eaton co. 14-16. Hans Hanson 21. Sadie Raymond 25.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Two Married Men 2, 3; good business; co. first class. Hans Hanson 8. The Hottest Coon in Dixie 10. Murray and Mack 17.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Mrs. B. O'Shaughnessy Aug. 31 to big business; co. gave satisfaction.

CANTON.—ITEM: The new opera House is closed temporarily, while a general overhauling is taking place.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): The Paiges opened the season here with a week of repertoire and packed houses Aug. 21-26. The co. is not strong. Dorothy Lewis and a clever co. presented Hearts of the Blue Ridge to two large houses 2. Miss Lewis handles the leading role with much credit, and she is ably assisted by Robert Leeland as Rob Reynolds. Others worthy of mention were Ned Risley and Lew A. Warner. Ferguson Brothers in repertoire opened for a week in A Wife's Peril 4; house packed; performance creditable. Harry and Sue Earl were instantaneous favorites. Uncle Josh Spruceby 14-16. Under the Dome 18. A Hot Old Time 20. Nashville Students 22. Marie Lamour 27. In Disguise 30.==ITEMS: The Grand presents a very pretty appearance with its new decorations.—The regular meetings of the Elks will begin 7, when committees will be appointed to take charge of the second annual State meeting, at which time a street carnival and fair will be given.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Preliminary opening, Banda Rossa 11. J. K. Emmett and Lottie Gilson 23. Regular opening, Robert B. Mantell 29.==AUDITORIUM (Harry G. Sommers, manager): Shenandoah Aug. 31 was the attraction for the second regular annual opening. The co. also opened its season here, where they have spent several days rehearsing. The night was one of the warmest of the Summer, but the play was enthusiastically received by a crowded house. Estelle Dale as Gertrude Ellingham and Robert Elliott as Kerchival West were particularly pleasing. Blanche Walsh and Melbourne MacDowell presented Sardou's La Tosca 2. In Old Kentucky 9.==ITEMS: Jacob Litt's In Old Kentucky co. are rehearsing here for their opening 9. Four of Litt's cos. open at the Auditorium.—Ebel's Orchestra will furnish the music at both the Oliver and Auditorium this season.

NEW HARMONY.—THRALL'S OPERA HOUSE: Thomas Mumford manager: Georgia Cake Walkers Aug. 16; fair performance; fair attendance.==ITEMS: Of our resident actors, Bessie Leigh Ford, who was with Augustin Daly last year, has joined The Bride-Elect; Margaret Dale Owen, with Digby Bell the past two seasons, is playing in A Young Wife; Fannie Gouden, sister of Grace Golden, has signed with Henry Jewett; Lew Sutherland and Julia Bennett are with Eddie Girard in Natural Gas; W. N. Hammett and Mollie Hammett, late of the Punch Robertson co., are engaged for the coming season with the Peters Comedy co.; Grace Golden has again signed with the Castle Square Opera co., and Emma Butler and Harry Robinson are with the Dearborn Theatre Stock co., Chicago.

EVANSVILLE.—PEOPLE'S (T. J. Groves, manager): Coon Hollow practically opened the season for the People's 3 to good house; performance creditable. A Man of Mystery 10. The Buckeye 17. Morrison's Faust 24. Finnegan's 400 Oct. 1.==ITEM: Lottie Groves, daughter of Manager Groves, of the People's, will have a benefit at that theatre Oct. 19. Miss Groves recently lost her voice after months of diligent training, but has recovered it after considerable patience and expense, and this benefit is to enable her to continue her musical studies.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Jule Malters in How Hopper was Sidetracked to fair house Aug. 30; performance good. Under the Dome 31; light house; performance satisfactory. Owing to the extremely hot weather business so far this season has been light. Money to Burn 9. Uncle Josh Spruceby 12. Irving French co. 14-16.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Lennon Stock co. opened for a week 4 to S. R. O.; co. strong. Plays: Hearts of Gold, A Wife Worth Winning, East Lynne, A Vagabond Artist, Monte Cristo, and The Widow and the Fool. A Jolly Affair 18-20. Nashville Students 21. A Breezy Time 23. In Disguise 25.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Columbia Stock co. presented Dad's Girl, Asleep at the Switch, A Man of the People, The Streets of New York, Lights and Shadows of a Great City, and The Old Inventor Aug. 28-2 to crowded houses; co. gave satisfaction. The Paiges 11-16.

LA FAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Rentfrow's Pathfinders 4-9. A Hot Old Time 18. Ward and Vokes 25. A Stranger in New York 30. Andrews Opera co. Oct. 2, 3.==ITEM: The house has been refitted with new furniture and curtain.

WABASH.—HARTER'S OPERA HOUSE (Milton Harter, manager): At Gay Coney Island 19.==ITEM: The Mendelssohn Quartette, who summered here, left for Elmira, N. Y., 7, which they will make their permanent headquarters.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Preliminary season opened 1 with Jules Walters in How Hopper was Sidetracked to good house. Columbia Stock co. 4-9 opened to big business in Dad's Girl.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Season will open with the Veronee Comedy co. 14 for three nights.==ITEM: The attraction at the Street Railway Park 4-9 is the Kline Vaudeville co.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Ferguson Brothers' Comedy co. closed a successful week 2. Uncle Josh Spruceby 8. Under the Dome 14. Money to Burn 18. A Breezy Time 21.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Regular season opened Aug. 28 with Dorothy Lewis in Hearts of the Blue Ridge; house fair; co. good. Remember the Maine 2.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Irving French co. 4-6. Repertoire: The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; good co.; fair business.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Keystone Dramatic co. opened for a week 4 to a packed house in Escaped from the Law; co. good.

BRAZIL.—MCGREGOR OPERA HOUSE (W. H. Levitt, Jr., manager): Money to Burn 4; attendance fair; performance satisfactory. Ferguson Brothers 11-16. The Christian 21.

MICHIGAN CITY.—OPERA HOUSE (W. F. Woodson, manager): The Girl from Chili 1; poor business; satisfaction given.==ITEM: E. F. Bailey has been succeeded by W. F. Woodson.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The Paiges opened for a week 4 in La Belle Marie; performance good; house well filled.

GARRETT.—WAGNER OPERA HOUSE: Season will open 9 with The Girl from Chili. A Breezy Time 14. Money to Burn 20.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): The Girl from Chili 12. A Breezy Time 20.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Hearts of the Blue Ridge to capacity 1. Uncle Josh Spruceby 16. The Girl from Chili 18.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Money to Burn to good house 1; well-balanced co. A Wise Woman 22.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Allyn Roberts co. Aug. 26; business and performance fair. Remember the Maine 11.

PERU.—OPERA HOUSE (H. L. Miller, manager): Brown's in Town Aug. 28; big business. Uncle Josh Spruceby 5; good business.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Under the Dome 11.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Wilkin Dolan, manager): The Rays in A Hot Time 2.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Money to Burn Aug. 31; fair house.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Ruble-Kreyer Theatre co. opened for a week Aug. 28 to S. R. O.; business continued good. Repertoire: Wife for Wife, The Red Cross Nurse, Escaped from the Law, A Game of Hearts, The Brand of Cain, and Pride and Poverty.==ITEM: The Opera House changed hands 1. Mr. Pruiette's lease having expired. H. Aaronson succeeds him.

IOWA.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Season opened Fair Week, Aug. 30, with M. E. Rice co. for three nights in Jolly Old Chums; business fair; performance pleasing. Richards and Pringle's Minstrels 6.==STEYER'S OPERA HOUSE (George Higgins, manager): Season opened 28 with Ben Warner Comedy co.; performance pleasing; business good.==ITEMS: Manager Weiser leaves for St. Paul 4 to look after the interests of the Grand.—Manager Higgins, of Steyer's Opera House, has renovated his theatre, changed the entrance, and made many improvements.—A meeting of stockholders of the Grand was held 28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Jolly Old Chums 8.==RIVERSIDE AERIAL CASINO (A. B. Beall, manager): Season closed. The cool evenings slightly affected the business of the last week.==ITEMS: Ethel Hornick left this week to rejoin the Lyceum Stock co. in Boston.—John Moore, treasurer of James Kidder-Hanford co., went East 4 to rejoin his co.—Manager Beall may put in vaudeville during Race Week, 11-16.—Edith Martinot, of the Merrie Bell Opera co., was sufficiently recovered to rejoin 4.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Milk White Flag Aug. 28-2 to excellent houses. Hotel Topsy Turvy 9.==GRAND OPERA HOUSE (William Foster, manager): Yon Yonson 28-2 to large audiences. Metropolitan Opera co. 24-29 in The Mikado, The Chimes of Normandy, The Bohemian Girl, Olivette, La Mascotte, etc.==AUDITORIUM: Season opened 28 with a series of minstrels and concerts and filled the house every night during the week.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Metropolitan Opera co. to packed houses Aug. 28-2 in Fra Diavolo, The Mikado, The Mascot, The Chimes of Normandy, and The Bohemian Girl. Among the members of the co. deserving special mention are Blanche Aldrich, Lillian Kemble, Will S. Rising, Eddie Smith, A. S. Rhorer, and A. De Wolfe. Joshua Simpkins 9.

WATERLOO.—BROWN OPERA HOUSE (C. F. Brown, manager): Two Merry Tramps 2; poor business; good specialties. The Merry Voyagers 5-7. Richards and Pringle's Minstrels 8.==ITEM: Pierce Mattox, advance agent of Buffalo Bill's Wild West, spent 3 with Mrs. Mattox in Waterloo.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Merrie Bell Opera co. canceled 2 and 4. Pauline, hypnotist, 4, 5; fair business 4, light house 5 account intense heat; canceled rest of week. A Romance of Coon Hollow 14. Della Pringle co. 25-30.

GLENWOOD.—NEW GLENWOOD THEATRE (C. G. Hanson, manager): Sam Hunt Aug. 28-30 in Casey's 400. Not Such a Fool as He Looks, and A Much Married Man; co. below average; poor business.

McGREGOR.—BERGMAN OPERA HOUSE (Edward Bergman, manager): Richards and Pringle's Minstrels 4 gave satisfaction to a large house. Monte Cristo 12. Noble Theatre co. 18, 19.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): A Wise Woman Aug. 29 gave satisfaction to large audience. Joshua Simpkins 13. A Romance of Coon Hollow 15. Two Married Men 22.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): A Romance of Coon Hollow 11 will open the house for the season.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Season will open 12 with Two Married Men.

IOWA FALLS.—ELLSWORTH OPERA HOUSE (E. O. Ellsworth, manager): Season will open 14 with Richards and Pringle's Minstrels.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): Ben Warner co. will open the season 11-16 (Fair Week).

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): House will open with John Dillon 13.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): In spite of the heat a big house greeted Mahara's Colored Minstrels Aug. 28, and, if laughter and applause go for aught, every individual got his money's worth. The first part was a study in gorgeous colors, each performer, almost half of whom were females, striving to outshine all others in rainbow raiment. The singing was unusually varied and good. The oho was very long and of much excellence, Nettie Goff, Leroy Bland, the Thornton Sisters, Malone and Scotte, Elinora Dardis, Lew Hall, Gordon Collins and Hilliard Brewer, and Cass' trained dogs and ponies all meeting with much favor. Ben Hendricks and a strong support gave us A Yenuine Yentleman to a good audience 30. All Swedish plays look alike to me, but Hendricks is the king of all comedians who have essayed such parts. He carries his audience in a moment from broad laughter to discreet sniffles by methods peculiarly his own, without horseplay or rant. After the star especially good work was done by Fannie Curtis, Belle Francis, Maggie LeClair, Bertie Conway, William Gray, and James Casey. Specialties by Mr. Hendricks and the Misses LeClair and Conway were cordially received. Grimes' Cellar Door 4. THOMAS R. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (M. B. Donavan, manager): Season opened 3 with James B. Mackie in Grimes' Cellar Door to small business.==ITEMS: The Crawford Grand Opera House is now in litigation and will be sold at auction.—L. M. Crawford is now manager of Chickering Hall.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Season opened with Mahara's Colored Minstrels Aug. 25; good audience; performance fair. Grimes' Cellar Door 7. Victor Lee co. 11-13. Morey Stock co. 18-23.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Wagner Comedy co. opened the season here 4-9 in The Banker's Daughter; fair co.; good business. John Dillon 20. The Players Oct. 6, 7.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Ben Hendricks in A Yenuine Yentleman Aug. 31; good performance; fair business. Side Tracked 30.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Mahara's Minstrels Aug. 31; performance fair; receipts, $125. Grimes' Cellar Door 18.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Ben Hendricks in A Yenuine Yentleman 1; performance fair; light house.

ATCHISON.—THEATRE (John Seaton, manager): A Milk White Flag will open the season 13.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Wagner Comedy co. 11-16. John Dillon 22.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Baldwin-Melville co. Aug. 28-2; packed houses. Plays: Forgiven, Moths, Little Lord Fauntleroy, The Signal of Liberty, Camille, Ten Nights in a Barroom, A Russian Slave, and A Celebrated Case. Al. G. Field's Minstrels 8.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Murray Comedy co. in The Engineer, Uncle John's in Town, Gus's Ferry, The Sen-

...and Triss 4-9; good ... A Bell Boy 30.

... OPERA HOUSE (White ... ned 2 with Barlow's ... good performance. A ... Time Oct. 4.

... Park. The stock co. gave ... Aug. 27-2. — MORTON'S ... Herbert Ferrell, manager): Rich ... and Pringle's Minstrels 4.

SOMERSET. GEM OPERA HOUSE (E. L. Ogden, manager): Al. G. Field's Minstrels 7. Core-Keene co. 25-30.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Barlow's Minstrels to large and pleased house 1.

ASHLAND.—OPERA HOUSE (Bryan and Martin, managers): The Spider and the Fly 29. Rentz ...

MAINE.

... THEATRE: Fay Brothers ... Stock co. opened ... Lady Windemere's Fan to most ... the co. is a strong one and re... PORTLAND THEATRE (M. J. ... manager): A Grip of Steel 4, 5 to good attendance. Eight Bells 6, excellent business. Guy Brothers' Minstrels 8, 9. Manhattan Stock co. 11-14.

RIVERTON PARK (E. A. Newman, manager): J. W. Gorman's Specialty co. to big business 4-9.—PEAK'S ISLAND: GEM THEATRE (James O. Barrows, manager): The Mighty Dollar closes the season 4-9. It is a fine comedy and playing to capacity.—CAPE COTTAGE PARK—MCCULLUM'S THEATRE (Bartley McCullum, manager): McCullum's Stock closed its regular season 2 with Held by the Enemy to large and appreciative audiences. At the benefit tendered Manager McCullum 4 Ole Olson was the attraction, playing twice to S. R. O. During evening performance Robert Wayne, of the co., called Mr. McCullum before the curtain and in behalf of his friends presented him with a magnificent loving cup. Mr. McCullum made a few appreciative remarks of acceptance. Each member of his co. was also presented with handsome floral offerings.—ITEMS: Bartley McCullum's twelfth season as manager of one of Portland's most popular Summer theatres, which closed 4, was probably his most successful. During his long years of faithful work here he has won the hearts of the entire theatregoing public, as was proven at his benefit 4.—Johnny Symonds returned to his home here 1 from Richmond, Va., where he has been doing his original monologue at the Broad Street Auditorium. He leaves 9 to play the Keith circuit. May Thompson (Mary Drummond Hay), of Portland, left for Worcester Aug. 30 to join the Maude Hillman co.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Manhattan Stock co. closed to fair business 2, having presented during the week to interested audiences Jack o' the Mines, A Modern Hero, Guilty Without Crime, The Boy Avenger, Her Soldier Lover, The Little Boss, and The Vagabond. Eight Bells delighted a big audience 4. Other People's Money 23. Morrison Stock co. 25-30.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Season opened 2 with Eight Bells; good house; excellent performance. Manhattan Stock co. opened 4 for a week to capacity. Plays: Guilty Without Crime, The Little Boss, Jack o' the Mines, The Vagabond, Her Soldier Lover, The Boy Avenger, The Lights of Gotham, and A Modern Hero. A Temperance Town 19.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Season opened 1 with Eight Bells to a packed house; audience pleased. Guy Brothers' Minstrels 6. E. V. Phelan Stock co. 11-16. Blue Jeans 19.—ITEM: Warren Coulan is visiting his family here.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Phelan Stock co. closed their first week 2 to S. R. O. Owing to cancellation of Wills Comedy co. they hold over for another week, 4-9. The Sunshine of Paradise Alley 15, 16.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): The Sunshine of Paradise Alley opened its season here 4; big business. Culhane, Chase and Weston's Minstrels 15. Morrison Comedy co. 18-20. A Temperance Town 25.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): A Husband on Salary 5; fair attendance; co. fair. The Spider and the Fly 9. The Glad Hand 11.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Season opened 4 with A Husband on Salary to fair business. Mabel Paige co. 11-13.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): At Gay Coney Island 5; good performance; fair house. The Glad Hand 12.

MASSACHUSETTS.

LYNN.—THEATRE (Dodge and Harrison, managers): Frankie Carpenter co. 4-9 to big business. Repertoire: Pawn Ticket 210, Mugg's Landing, Bab, Struck Gas, The Strange Adventures of Miss Brown, The Great Brooklyn Handicap, The Light on the Point, and The Ranch King. Co. strong; good specialties. Blue Jeans 11. The Turtle 12. Kidnapped in New York 15, 16. Corse Payton Stock co. 18-23.—MUSIC HALL (C. C. Stumm, manager): Guy Brothers' Minstrels opened the season 2 to capacity; excellent performance. Elite Vaudeville co. 4-6 pleased good business. Utopian Burlesquers 7-9. Graham's Southern Specialty co. 11-13.—GEM THEATRE (M. M. Fenton, manager): Opened with vaudeville 4-9 to large business. This house is almost entirely new.—ITEM: Jere Grady, a Lynn boy, and Frankie Carpenter Grady have friends by the thousands here.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Thomas E. Shea opened his season here 4 for one week to excellent business. Mr. Shea is supported by a co. of intelligent players and all his plays are handsomely mounted and dressed. On 8 Mr. Shea produces for the first time Sydney Carton, a dramatization of "A Tale of Two Cities." The play is in five acts and ten scenes. The other plays in Mr. Shea's repertoire are Dr. Jekyll and Mr. Hyde, The Man o' War's Man, Richelieu, and The Slaves of Sin. Jefferson Comedy co. 11. Thatcher's Minstrels 14. The Christian 16. Corse Payton Comedy co. 18-30.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Kidnapped in New York 4; crowded house. Thatcher's Minstrels 7; good show; good business. Brown's in Town to good house 8. Coming: Corse Payton Stock co. 11-16. Kellar 18. Rip Van Winkle 19. The Real Widow Brown 22. The Prodigal Father 23.—BURBANK CASINO (George A. Burbank, manager): Waite Opera co. gave good satisfaction to good houses 4-9. Repertoire: The Bohemian Girl, Said Pasha, The Chimes of Normandy, The Two Vagabonds, The Pirates of Penzance, The Mikado, and Pinafore.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Corse Payton's co. closed 2 with Santiago, and it was one of the largest houses of all. Brown's in Town played 4 to good business. A quartette of very pleasing people head the cast in Lew Newcomb, Francis Hope, Sara Osgood, and Edith Terry. They keep the movement of the farce full of ginger. Miss Terry made a very winsome Suzanne. Sowing the Wind 8. Other People's Money 9. Thatcher's Minstrels 11. George W. Monroe 15. A Colonial Girl 16. James K. Hackett 20. The Cuckoo 21.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): A small house helped Brown's in Town to open the local season 5; the co. is excellent. Thatcher's Minstrels 7. Because She Loved Him So 11. Other People's Money 13. Maude Hillman's co. 18-23. The Christian 28. The Bride-Elect 30.—ITEM: The Academy opens with a new and enlarged orchestra. Their music is really better than it sounds. Manager Todd has already more and better bookings than he has ever had before so early in the season.

WORCESTER.—THEATRE (Felix Wendelschaefer, manager): Everybody heartily enjoyed Mlle. Fifi 2 in spite of its occasional suggestiveness. The cast was largely that of the original production, except that Marie Wainwright and Dore Davidson replaced Rose Coghlan and Henry Bergman. Both did excellently. The good impression of Mlle. Fifi was not shared by The Turtle 4. Thatcher's Minstrels 12.—LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Waite Opera co. 11-16. The Rising Generation 18-23.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Hennessy Leroyle in Other People's Money opened the season at this house 4 to capacity. The Turtle 8. Thomas E. Shea 11-16. Thatcher's Minstrels 18.—RICH'S DEWEY THEATRE (Eugene Wellington, resident manager): Fabio Romani Aug. 31-2 to limited business. Frank M. Wills and a lively co. opened Labor Day for three days to large business. In Atlantic City went with a rush and satisfied all. Vaudeville 7-9. Kidnapped in New York 11-13. Rose Sydell's London Belles 14-16.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The nineteenth regular season opened 4 with Guy Brothers' Minstrels to good business; satisfactory performance. A Grip of Steel 7-9. Blue Jeans 13. Eight Bells 14. Waite's Stock co. 18-23.—NEW THEATRE (John S. Porter, manager): Semon's Extravaganza co. will open the season 14-16.—GLEN FOREST: Grant and Flynn's Vaudeville co. closed a good week 2. Cosmopolitan Specialty co. 4-9 to big business.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Empire Stock co. 4-9; good houses. Repertoire: The Stowaway, The Heart of the Klondike, The Burglar, Fallen Among Thieves, In the Toils, On the Bowery, The Turtle 14. Eight Bells 15, 16.—MUSIC HALL (W. H. Boody, manager): Blue Jeans 7-9; good houses. Semon's Extravaganza co. 11-13. Peck's Bad Boy 14-16.—LAKE VIEW THEATRE (James Gilbert, manager): The Dazzler 4-9; good houses.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Season opened 2 with Blue Jeans to a fair audience. George W. Wilson co. opened for a week 4, presenting Colonel Sellers, Harbor Lights, and A Social Outlaw first half of week. Rest of repertoire: A Parisian Romance, The Guv'nor, and The Messenger from Jarvis Section. Waite Stock co. 11-16. Repertoire: Out in the Streets, The Orphans of New York, Alone in the Sierras, A Soldier of France, and Jack Sheppard.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Guy Brothers' Minstrels pleased a large audience Aug. 31. Shea McAuliffe co. 11-16 will present The Fire Patrol, The Man o' War's Man, Southern Chimes, Niobe, Under Sealed Orders, The Snares of New York, and Escaped from Sing Sing. Thatcher's Minstrels 20. The Christian 23.

WALTHAM.—PARK THEATRE (J. Arthur Burke, business-manager): Jere McAuliffe co. 4-9; satisfactory productions; crowded houses. Peck's Bad Boy 13.—ITEM: J. Arthur Burke has assumed the management of the Park Theatre for Messrs. Patrick and Reniger, the lessees.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Sowing the Wind 7. George W. Monroe 13. Duffy's Jubilee 16.—WILSON OPERA HOUSE: Thomas Hanley, manager): Dark.—ITEM: Patrick H. Mack has been appointed stage-manager at the Columbia.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Female Drummer opened the season at this house to good business 2. Corse Payton opened for two weeks in The Black Ruby and A Parisian Princess to S. R. O. 4. The Christian 18. Eight Bells 20.

WESTFIELD.—OPERA HOUSE (C. Clinton Clark, manager): Thatcher's Minstrels 6 opened the season, entertaining a fair-sized audience. Brown's in Town 7.—ITEM: Hattie Schell Tracey is visiting relatives here.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Bennett and Moulton co. 11-16.—WHALOM PARK: Boston Opera Comique co. in Trial by Jury Aug. 28-2. The Pirates of Penzance 4-9.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Peck's Bad Boy to large and pleased house 4. Blue Jeans 12. Boston Ideal Stock co. 18-23.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Bennett and Moulton co. opened 4 with In Darkest Russia to a large house; audience pleased. Jefferson Comedy co. 15. Blue Jeans 25.

MARLBORO.—THEATRE (F. W. Riley, manager): Charles Cowles in A Country Merchant 4; good houses; audiences pleased. The Turtle 9. Jefferson Comedy co. 13. A Pair of Black Eyes 16.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Season will open 11 with Empire Stock co. Jessie Harcourt co. 18-23.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walters, manager): Regular season opened 4 with the Davidson Stock co., presenting Love and Law to S. R. O. The co. is composed of clever and capable people. Especially noteworthy was the work of the stars, Dorothy Kent and James F. Kelly. Bright and clever specialties were introduced by George Ott, Harry Antrim, and "Sparrow," a colored boy soprano. The co. includes, besides those mentioned, Emily Murray, Emma Whittle, Richardson Cotton, H. L. Hall, M. F. Ketchum, John A. Mellon, John P. Clark. An Irish-American was presented to another large audience 5. The Hand of Fate 6. The Sultan's Daughter 7. At Fort Bliss 8. On the Stroke of Twelve 13. Wilbur Opera co. 14-16.—ITEM: Wood's Opera House has received a general overhauling during the Summer and patrons were agreeably surprised on the opening night.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Davidson Stock co., supporting James F. Kelly and Dorothy Kent, Aug. 28-2. Plays presented: Hand of Fate, An Irish-American, Love and Law, The Sultan's Daughter, The Curse of Gold, and At Fort Bliss. The co. is very strong and made an excellent impression. The singing and dancing of Mr. Kelly and Miss Kent were very good. A. E. Davidson, manager of the co., is a brother of Manager J. H. Davidson.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): The management of the theatre has been intrusted to Dean Seabolt, a popular young business man of this city. The house opened 1 with Uncle Josh Spruceby. It was almost impossible to imagine oneself in the Athens Theatre of last season, so completely has the good taste and enterprise of Manager Seabolt changed the former barn-like country hall auditorium of a few months ago. U. T. C. 5. A Breezy Time 8. The Three Musketeers 9.

GRAND RAPIDS.—GRAND (O. Stair, manager): Uncle Josh Spruceby finished a fairly satisfactory three nights' engagement 2; performances acceptable. A Breezy Time opened for four nights' run 3 before a very large audience. Olga Marshall's specialties were very well received, while Anna Sizer is a most attractive soubrette. Humpty Dumpty 7-9. Finnegan's 400 10-13.—POWERS (O. Stair, manager): Will open 14 with Hanlon's Superbs.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Hans Hanson Aug. 28; business fair; performance poor. Dorothy Lewis in Hearts of the Blue Ridge 5; fair business; satisfaction given. Darkest Russia 15. Murray and Mack 20. Robert B. Mantell 28. On the Stroke of Twelve Oct. 6.—ITEM: Mr. and Mrs. Lou Beasley left here 2 for New York to join Blaney and Vance's forces.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Season opened Aug. 31 with Uncle Josh Spruceby to a large and pleased audience. Martin's U. T. C. to good business 4; excellent performance. The Three Musketeers 7. Hearts of the Blue Ridge 14.—ITEM: E. D. Stair will launch his production of The Three Musketeers here 7 with Harry Glazier as the star.

KALAMAZOO.—GRAND OPERA HOUSE (Lee Getter, manager): Uncle Josh Spruceby Aug 31; large audience; general satisfaction.—ACADEMY OF MUSIC (B. A. Bush, manager): Hearts of the Blue Ridge to a packed house 4; co. good. Season will open 15 with A Stranger in New York.—LAKE VIEW CASINO: Beggar Prince Opera co. (closing week) 3-9; large crowds; excellent co.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Under the Dome opened the local season Aug. 30; fine production to good business. A Breezy Time 2; performance fair; light house. Mahara's Minstrels 4; poor show; light houses. Davis and Busby's U. T. C. 9.—ITEM: The Opera House settings have been put in first-class condition.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Mahara's Minstrels Aug. 23; small house. Uncle Josh Spruceby 25; large and pleased house. Darkest Russia 14. Murray and Clark 20. Who Is Who 22. The Great Northwest 26. Robert B. Mantell 27.

CALUMET.—ITALIAN HALL (John D. Cuddihy, manager): True S. James in A Royal Prisoner 1, 2; small business; performance gave satisfaction. Rosey Boys' Concert co. 4; fair house; audience pleased. Heywood's Celebrities 5; fair house; satisfaction given.

FLINT.—STONE'S OPERA HOUSE (D. T. Stone, manager): Marks Brothers co. Aug. 21-2. Plays presented: A Soldier's Sweetheart, The Duke's Daughter, The Harvest of Sin, The Rose of Kerry, The Jailbird, The Little Duchess, and East Lynne. Wilbur Opera co. is drawing packed houses 4-9.

JACKSON.—ATHENÆUM (H. J. Porter, manager): Uncle Josh Spruceby 2; large house. Martin's U. T. C. co. 6. The Three Musketeers 8.—ITEM: The Elks' circus, under the auspices of Jackson Lodge No. 113, was held 4 to S. R. O.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): A Breezy Time to light business 1. Si Plunkard to good business 4; satisfaction given. Dorothy Lewis in Hearts of the Blue Ridge 6; small house. Darkest Russia 12. Banda Rossa 13.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Bryan's Comedians opened Sept. 4 for a week to an almost capacity house. Murray and Mack 18. Darkest Russia 20. Robert B. Mantell 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Dorothy Lewis in Hearts of the Blue Ridge 9.—ITEM: C. E. Salisbury has assumed the management of the Salisbury.

ADRIAN. NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Uncle Josh Spruceby 2; S. R. O.; good performance. A Breezy Time 9. Stetson's U. T. C. 11.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): A Black Sheep Aug. 30; packed house; performance first class; receipts, $438. A Royal Prisoner 4; good house; satisfaction given.

MANISTEE.—THE GRAND (Edward Johnson, manager): Under the Dome 1; excellent performance; fair business.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Under the Dome 7.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): Vanity Fair Aug. 26; large and pleased audience. A Black Sheep 1; S. R. O.; audience enthusiastic. The Heart of Chicago 5. Mr. Plaster of Paris 7. Scott's Minstrels 9. A Black Sheep (return engagement) 18. Mistakes Will Happen 25. My Friend from India 28. Grau Opera co. 29, 30.

PARIBAULT.—GRAND OPERA HOUSE (C. E. White, manager): Andrews Opera co. 11 in Cavalleria Rusticana and The Pirates of Penzance. A Turkish Bath 7 and Town Topics 12 canceled. Oliver Scott's Minstrels 19.—ARMORY HALL (J. J. Gits, manager): Merrie Bell Opera co. will open this new theatre 7.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Vanity Fair 1; small and dissatisfied audience. A Breach of Promise 8. Clara Thropp 12. The Heart of Chicago 15. Yon Yonson 22. The Countown 400 28.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Maloney's Wedding Aug. 18. Bradley's Vandeville co. 25-30. Under the Dome Oct. 13. The Andrews Opera co. 31 failed to appear.—WASECA OPERA HOUSE (A. D. Goodman, manager): Dark.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): Vincent Stock co. 4-9. Maloney's Wedding 19. Joshua Simpkins 30. Mr. Plaster of Paris Oct. 12.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Joshua Simpkins Aug. 31; good business. Banda Rossa 8. Mathews and Bulger 12.

LUVERNE.—OPERA HOUSE (Laugharn and Campbell, managers): Two Merry Tramps 11. Richards and Pringle's Minstrels 16.

MISSOURI.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Spooner Comedy co. opened the season Aug. 28-2 in The Pearl of Savoy, For Honor's Sake, Trial at Midnight, By the King's Command, The Egyptian Princess, and An American in Cuba; co. strong; packed houses. Mahara's Minstrels 15.—ITEMS: Allie Spooner was selected as judge in the flower parade at the Fair Grounds 31.—Nannie Cook, of Centerville, Ia., visited the Spooners here, returning Sunday with Master Mique Spooner.—Walter Steely, pianist, was entertained royally by the clubs while here.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, manager): Ben Hendricks in A Yenuine Yentleman Aug. 28, 29 to large audiences; performances good. The Coronation concert 2, under the direction of Ralph Dunbar, was presented to an immense crowd. This is the opening ceremony of our annual jubilee and was a very creditable performance. Natural Gas 3-6. A Romance of Coon Hollow 7, 8. Fogg's Ferry 9.—TOOTLE THEATRE (C. U. Philley, manager): Hotel Topsy Turvy 5-8.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Mahara's Minstrels will open the season. Bailey's Ideal Specialty co. 19.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): The Flints gave excellent hypnotic entertainments to fair houses Aug. 27-2. Boston Lyric Opera co. 3-9. Vanity Fair 10-12. A Breach of Promise 14-16. A Breezy Time 17-19. Clara Thropp 22-24. A Black Sheep 26, 27.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Will not reopen until about Nov. 1. The plan of the improvements has been enlarged, hence the delay. The ceiling is being raised, the floor lowered, a new balcony put in, new entrances provided for both Park and Montana Streets, and the seating capacity is to be increased to more than twelve hundred. The interior is to be handsomely decorated.—ITEM: "Uncle Dick" Sutton bade farewell to the vaudeville business 27, when he sold the Montana Concert Hall to J. W. Kenney, who will continue to operate it.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Season opened Aug. 28 with the Boston Lyric Opera co. in Said Pasha to a large and appreciative audience. Vanity Fair 6.—ITEM: Manager Babcock has made many improvements in the Opera House. The stage has been widened 25 feet.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Boston Lyric Opera co. 1 in Cavalleria Rusticana and La Belle Helene; big house; good performance. A Breach of Promise 8. Vanity Fair 13. A Breezy Time 16-18. Clara Thropp 26.

NEBRASKA.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): The Woodward Stock co. No. 2 Aug. 26-29 presented Incog. Over the Sea, The Gay Mr. Bender, Captain Rackett, The Daughter of the Regiment, and Our Malinda; topheavy houses; pleased audiences.—ITEM: On account of the extremely hot weather the co. will give only two performances this week, 8, 9.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Beach and Bowers' Minstrels Aug. 30; large house; excellent performance; receipts, $275. Brown's in Town 8.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Casey's 400 1 canceled. Alba Haywood 15.—STEELE'S OPERA HOUSE (A. V. Pease, manager): Dark.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Edward Piper, manager): A Bachelor's Honeymoon 2; good performance; packed house.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): A Bachelor's Honeymoon 1; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Waite's Stock co. opened 4 for a week to S. R. O., playing The Orphans of New York, Out in the Streets, Alone in the Sierras, Adrift in a Great City, Jack Sheppard, The Great Bond Robbery, Cruel New York, A Shadowed Life, and A Soldier of France. Eight Bells 11. The Turtle 13.—PARK THEATRE (Ormsby A. Court, manager): Blue Jeans 4 pleased packed houses. Peck's Bad Boy 7-9. Robinson's Opera co. 11-16.

NASHUA.—THEATRE (A. H. Davis, manager): Waite's Comedy co. presented Out in the Streets and The Waifs of New York to fair receipts 2; co. good. Eight Bells 8. The Turtle 16.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager: Rice's Comedians 18-23.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George H. Jacobs, manager): George W. Monroe Aug. 31 to capacity in Mrs. B. O'Shaughnessy with great success. Waite's Comedy co. 2 to large business. Boston Serenaders 4; good business; fair performance. Kidnapped in New York 5; fair house. The Mysterious Mr. Bugle 9. Rhoades' Merry Makers 11-16.—LYCEUM THEATRE (William M. Drake, manager): Elroy Stock co. 28-2 continued their large business throughout the week. The Span of Life 4 to capacity; favorably received. Daniel Boone 9. Lost in New York 11. Royer Brothers 16. The Sporting Duchess 23. May Irwin 26. An Easy Mark 25. A Lion's Heart 27. Lyric Stock co. Oct. 2-7. The Highwayman 10.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): George W. Monroe in Mrs. B. O'Shaughnessey 1 to a fair audience. The Rays gave A Hot Old Time 2 and delighted a large audience. Robert B. Mantell presented for the first time his new play, The Dagger and the Cross, 4. The co. for this season is a capable one and quite equal to the requirements of the play. Mr. Mantell made a decided success and was called at the end of each act. The Span of Life 5 drew a fair house. The Dairy Farm 13, 14. James O'Neill 16. Waite Comedy co. 18-23. May Irwin 25. 'Way Down East 27, 28. U. T. C. 29, 30.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): After being remodeled and redecorated throughout this house opened 7 with Lost in New York to a large audience; co. pleased; scenic effects good. Manager Toovey has now a model playhouse with a larger seating capacity than heretofore. A horseshoe gallery and eight boxes have been added, and the entire auditorium decorated in white and gold. The improvements cost about $10,000. Sawtelle Dramatic co. 11-16.—OPERA HOUSE (John J. Goetchius, manager): The Little Minister 4, 5. The Span of Life 7-9. Waite's Comedy co. 11-16.

ORANGE.—MUSIC HALL (Charles Dodd, manager): Waite's Comedy co. 4-9. The co., headed by George H. Summers, is the best that Mr. Waite has brought here. The business has been ahead of their previous records.—COLUMBUS THEATRE (John T. Platt, manager): Daniel Sully in O'Brien the Contractor 9.—ITEM: A Brother's Sacrifice had its first production by the Waite Comedy co. here 6.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Isham's Octoroons 1; excellent performance; fair business. Rice's Comedians opened 4 in Eagle's Nest to capacity. The Phœnix 5 and Dollars and Sense 6 to big business; good co. The Heart of Russia 7; A Fool and His Money 8; The Counterfeiters 9. Morrison's Faust 12. Next Door 15.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Daniel Boone 4; large audience; good performance. Lincoln Brothers' Vandeville co. 19. Regular season will open Oct. 5 with Pat Maloney's Irish Visitors. Along the Kennebec 13.

BOONTON.—HARRIS LYCEUM (Harris Brothers managers): Mr. Plaster of Paris 5; good business; satisfactory performance. Sawtelle Dramatic co. 18-23.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Human Hearts 3-6 to good houses; co. well received. Kidnapped in New York 7-9. On the Wabash 10-13. The Mountain Hero 14-16.

NEWTON.—OPERA HOUSE (C. K. Foster, manager): Lost in New York opened the season Aug. 30; full house; performance excellent. Lincoln Brothers' Vandeville co. 6. The American Girl 13.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Lost in New York 4, 5; fair houses pleased. Stetson's U. T. C. 11. Brothers Royer 13.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Kellar gave three mystifying performances, including several new tricks, 4, 5 to fair business. At the White Horse Tavern 12. The Bostonians 13.—HARMANUS LYCEUM (H. R. Jacobs, manager): J. J. Dowling and Myra L. Davis opened a three days' engagement in Somebody's Claim 4 to S. R. O. The specialties between the acts were by Charles A. Swain, William Sellery, and Stine and Evans. The play is sensational and calculated to hold the attention of the gallery occupants. Miss Davis is a good actress and sings well. A Bunch of Keys 7-9. Brown's in Town 11-13.—ITEM: Charles H. Smith, formerly manager of the Leland Opera House and Albany Theatre, managed during the Summer the Duquesne Garden Theatre, Pittsburg, Pa., and the Cascade Park, New Castle, Pa.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): That the former visits of the Spooners were not forgotten was evidenced by the phenomenal success of the week's engagement ending 2. The receipts for the week (seven performances) were $1691, breaking all previous records of repertoire organizations in the history of the Shattuck. The S. R. O. sign was displayed nightly, and on two evenings—30, 31—fully one thousand people were turned away. Plays latter half of week: The Wages of Sin, The Girl from Mexico, The Judge's Wife, and Trilby. Pudd'nhead Wilson 16. Because She Loved Him So 29.—ITEMS: Mae Harding joined The Man in the Moon 4.—A. G. Bonney, business manager of the Spooners, was kept busy throughout the week greeting his numerous friends.—Manager Bird is at Silver Lake for the week.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): A Stranger in New York, Manager Shubert's co., drew large audiences 2 and gave the best of satisfaction. Paul F. Nicholson as the stranger made a favorable impression. The singing and imitations by Sydney Grant were most enjoyable. George A. Tallman joined the co. here to fill the place made vacant by the retirement of Douglas Flint. Murray and Mack 12. Human Hearts 15, 16. Lost in New York 18. The Queen of Chinatown 20.—ITEM: David Elbridge, treasurer of the Shubert Stock co. at the Baker Theatre, Rochester, has been engaged as treasurer of the Opera House, succeeding Warren L. Day, who was made resident manager upon the retirement of Jesse L. Oberderfer.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): A Stranger in New York had a large house Aug. 31 and gave satisfaction. Belle Archer in A Contented Woman packed the house 4; performance first class. In Greater New York 1 canceled. Rose Melville 8. The Bostonians 12. The Little Minister 13. Human Hearts 14. A Hot Old Time 15, 16.—ITEMS: The following will be Manager Benedict's staff for the coming season: Treasurer, Charles G. McDonald; leader of orchestra, George E. Revilt; doorkeeper, Ben Heime; electrician, John Fleming; head ushers, Stuart Vrooman and William Miller.—Harry J. Clapham, the veteran minstrel manager, has opened a restaurant in this city.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, manager): Viola Allen in The Christian opened the season at this house 4-6 to immense business; performances excellent. Next to Miss Allen notable successes were made by Robert Drouet (an old favorite here), Harold Russell, Helen Lowell, Edgar Davenport, Mrs. Georgia Dickson, and that sterling old actor Frank C. Bangs. The Bostonians 15, 16.—BASTABLE THEATRE (Sam S. Shubert, manager): A good co. presented A Stranger in New York to large and well pleased audiences 4-6. Two Little Vagrants 7-9. A Contented Woman 11-13. Brown's in Town 14-16.—DUNFEE'S THEATRE (A. A. Graff, manager): Bowery Burlesquers 7-9.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Andrew Mack presented The Last of the Rohans Aug. 29 to a large and delighted audience. W. G. Thorne, W. J. Mason, and Thomas E. Jackson scored in character roles. Belle Archer in A Contented Woman auspiciously opened her season and the regular one of the house 2 to good business. Clever specialties by Charles P. Morrison, Edward Craven, W. E. Morse, Henrietta Lee, and Bonnie Lottie. Duffy's Jubilee 4 drew a good house; poor attraction. Kellar 7. Milton Aborn's Opera co. 11-16. Otis Harlan 18. Because She Loved Him So 20. Rogers Brothers 23.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Season will open with The Stowaway's Finish of Mr. Fresh 11.—ITEM: The Danger Signal was booked and billed to open the house 2, but late in afternoon the date was canceled by wire from New York, saying that the scenery was unfinished and there could be no performance that night.

Upon arrival of the New York train, however, the scenery and baggage came, but no co. The car containing scenery was sidetracked here until 3, when it was forwarded to Rochester, N. Y.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Season opened with Two Little Vagrants 4-6; large and delighted houses. A Stranger in New York 7-9; big audiences; liberal applause. The Female Drummer 11-13.==EMPIRE THEATRE (Henry C. Jacobs, manager): The Danger Signal 4-9; business satisfactory. Jones' Southern Quadroons 11-13. A Hot Old Time in Dixie 14-16.==LYCEUM THEATRE (A. E. Wolf, manager): The Purple Lady 4, 5. Viola Allen in The Christian 7-9.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Alma Chester opened her season here 4 to S. R. O., presenting 4-9 Slaves of Gold, Dangers of a Great City, The Great Northwest, The Wages of Sin, Herminie or the Cross of Gold, and Inshavogue. Clever specialties are introduced by Josie M. Vickers, A. J. Garing, Will J. Kennedy, and Ermani. The co. is excellent. Kellar 11. Howe's moving pictures 15.==ITEM: Manager Pruyn has secured a new curtain and new scenery.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): King Dramatic co. played to large business 4-9 in The Cotton King, Faust, Cumberland '61, The Power of the Press, Hands Across the Sea, A Tin Soldier, The Two Orphans, and The White Rat. Kirk Brown, Frank Frey, George H. Rose, Catherine Crego, and Emma Italia were well received. Two Little Vagrants 11. Vance Comedy co. 12-14. Pudd'nhead Wilson 15.==GLOBE THEATRE (E. L. Johnson, manager): Santanelli 11-16.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A Stranger in New York 1; large house; performance good. A Contented Woman 5; good business; play well received. Black Patti's Troubadours to fair audience 6; performance fair. Brown's in Town 9. Murray and Mack 11. The Little Minister 14. At Gay Coney Island 15. Hearts of Oak 21. Duffy's Jubilee 22. Because She Loved Him So 23.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Corse Payton Stock co. 4-9 opened the regular season, presenting Woman Against Woman, The Runaway Wife, The White Slave, The First Families of Virginia, Eagle's Nest, The Banker's Daughter, For His Sake, On the Rappahannock, Alone in London, and A Complicated Case to big houses. The Bostonians 11. At the White Horse Tavern 13. Daniel Sully 14-16.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Bert Coote presented The New Boy Aug. 31; large audience; co. above the average. The Turtle 1; large and satisfied audience. Kellar 9. Alma Chester co. 11-16. Hearts of Oak 18. Because She Loved Him So 21.==BROADWAY THEATRE (George L. Corliss, manager): The Real Widow Brown 28.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): Vance Comedy co. Aug. 28-30 in The Limited Mail, The Queen of the Circus, and Arabian Nights; big houses; co. gave satisfaction. Regular season opened 1 with Why Smith Left Home to S. R. O.; audience delighted. The Dairy Farm 4, 5. A Hot Old Time 12.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E Clark, manager): The Purple Lady 2; large audience; satisfaction given. The Real Widow Brown drew two large houses 4 and pleased. A Trip to Chinatown gave satisfaction to good attendance 5. Elmer E. Vance Comedy co. 7-9. Two Little Vagrants 12.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Robinson Comic Opera co. 4-9 in The Chimes of Normandy, Fra Diavolo, Giroflé-Girofla, Olivette, The Bohemian Girl, The Mikado, and Pinafore; good business; satisfaction given. The New Boy 11.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Hi Henry's Minstrels opened the regular season 5; entire satisfaction; big house. Finnegan's Ball 21.==ITEM: Edmond Mulkay, baritone, formerly of this city, has signed with The French Maid.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Wilbur-Kirwin Opera co. (second week) 4-9 in The Merry War, The Bohemian Girl, La Mascotte, Cavalleria Rusticana, The Chimes of Normandy, and The Two Vagabonds; crowded houses. The Irish Alderman 15.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): A Trip to Chinatown 7; good business. Black Patti's Troubadours 8. Finnigan's Ball 14. Skipped by the Light of the Moon 16. The Bostonians 18. Why Smith Left Home 20. Sowing the Wind 23. Sol Smith Russell 27. Because She Loved Him So 30.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Duffy's Jubilee gave satisfaction to a big house 2. All Aboard 8. Harrison J. Wolfe 12, 13.==ITEM: Smith and Bowman, late of George Thatcher's co., joined Duffy's Jubilee here.

YONKERS. MUSIC HALL (W. J. Bright, manager): The Danger Signal 1; fair co. and house. A Bunch of Keys 4; good houses; performances fair. Kellar 6; crowded house; audience pleased. Mrs. Kellar looked beautiful. Jefferson De Angelis 9. A Hot Old Time 13.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Rentz Santley co. 1; good house and performance. Mr. Plaster of Paris 4. Dan Sully 11. Harrison J. Wolfe 14. Because She Loved Him So 18. Lewis Morrison in Frederick the Great 26.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Black Patti's Troubadours 4 afforded much pleasure to a large-sized audience. A Bunch of Keys 11. The Little Minister 16. Alma Chester co. 18-23.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor manager): Because She Loved Him So 4. The Great Northwest 7; good house. At the White Horse Tavern 11. A Hot Old Time 13. Milton Aborn Opera co. 18-23.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): After being thoroughly renovated and redecorated the Grand opened the season 5 with Black Patti's Troubadours to S. R. O. The performance, as usual, gave satisfaction. A Bunch of Keys 12.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Lost in New York 10. A Matchmaker's Mistake 26. Williams and Dempsey's co. Oct. 4, 5.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): London Life 2; big business; pleased audience. Kellar 8. A Hot Old Time 14. Sowing the Wind 27.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Myles McCarthy in Dear Hearts of Ireland 4 opened the local season; good business. Murray and Mack 18. Why Smith Left Home 21.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Vance Comedy co. Aug. 31-2 in The Limited Mail and The Queen of the Circus to good business; entire satisfaction. All a Mistake 12.

HUDSON.—OPERA HOUSE: Sawtelle Dramatic co. Aug. 31-2 to large houses. All Aboard 9. Harrison J. Wolfe 11. Daniel Sully 13. The Real Widow Brown 23. The Turtle 27. Next Door 28.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Black Patti's Troubadours 7; good business. A Bunch of Keys 13.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): The Real Widow Brown 1; good performance and business.

LOCKPORT.—HODGE OPERA HOUSE (William B. Lerch, manager): A Stranger in New York will open our season 11.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Side Tracked satisfied a large house 4. The Bostonians 14. Wilbur Opera co. 18-30.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Real Widow Brown to fair house 5; specialties good. Side Tracked 11. Kellar 12.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Kennedy Players 11-16. Human Hearts 21.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Black Patti's Troubadours 9.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Field's Minstrels opened the season 2 to capacity; performance good.==ITEM: Since last season the interior of the house has been entirely overhauled. A new set of scenery and new curtains have been added.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): The Herrmanns 2; audience pleased; good house. Al. G. Field's Minstrels held two overflowing houses 4; audiences pleased.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Field's Minstrels opened the season to S. R. O. 1. It is the best show Mr. Field has ever brought here. Eugenie Blair 14.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Al. G. Field's Minstrels Aug. 30 opened the local season to S. R. O.; better than ever.

WINSTON.—OPERA HOUSE (J. C. Bessant, manager): Dark.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Vanity Fair attracted light business Aug. 31; performance fair. A Breach of Promise 7. A Doll's House 11. The Heart of Chicago 14. Gorton's Minstrels 18. Yon Yonson 21. A Black Sheep 23. The Countown 400 27. Mistakes Will Happen 28.

OHIO.

TOLEDO.—LYCEUM THEATRE (Frank Burt, manager): Humpty Dumpty to poor business owing to heavy counter attractions 3-6. The co. was a good one and the spectacle was carefully staged under the direction of the veteran, W. H. Bartholomew.—BURT'S THEATRE (Frank Burt, manager): Uncle Josh Spruceby to slim houses 3-6; the co. was clever.==ITEM: The Elks' Street Fair and Midway 4-9 was the sole attraction. C. M. Etson.

DAYTON.—PARK THEATRE (Harry E. Fecht, manager): Murray and Mack in Finnegan's Ball Aug. 31-2; S. R. O. The two comedians, ably supported, gave the farce-comedy a most excellent presentation. The specialties introduced were pleasing and artistic. The Heart of Chicago to S. R. O. 4-6. It is replete with sensational features that, aided by good scenic effects, made the drama acceptable. J. W. WEIDNER.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): After being dark 2 years house opened 7 with His Better Half; large audience; co. clever. Manager Foltz was presented with a handsome floral horseshoe by his Elk friends. Apollo Concert co. 8. Aubrey Dramatic co. 18-20.—BLACK'S OPERA HOUSE (Charles Bruner, manager): The Purple Lady 7; light business; first-class performance.

CANTON.—THE GRAND (M. C. Barber, manager): The formal opening will occur 20 with Robert B. Mantell in The Dagger and the Cross. What Happened to Jones 21. Jefferson De Angelis 22. Himmelein's Ideals 25-30 (Fair week).==ITEM: Owing to differences between Manager Barber and the local branch of the Stage Hands' Union, Manager Barber has declared the Grand an open house, paying the union scale of wages.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): Season opened with the Tommy Shearer co. Aug. 28-2 in A Day of Reckoning, O'Flynn in Mexico, An Irish Lily, Cyrano de Bergerac, The Moonshiners, and A Cuban Girl; excellent performances; S. R. O. at every performance. A Soldier's Sweetheart 19, Money to Burn 26. The Girl from Chili Oct. 18.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Gus Cohan Comedy co. Aug. 28-2, presenting Old Money Bags, How She Loved Him, The Girl from 'Frisco, Our German Friends, Uncle Josh Whitcomb, and He Couldn't Marry Three to big business; co. good. Harry Shannon co. 11-16. The Wyoming Mail 18.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Hummelein's Imperial Stock co. Aug. 2-2 in Eagle's Nest, Northern Lights, Dr. Jekyll and Mr. Hyde, In the Heart of the Storm, and Flies in the Web; co. first class; good business. Little Irene Myers co. 4-9 opened to big house. Uncle Josh Spruceby 12. Holden Comedy co. 14-16.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): A Hot Old Time 6; large and pleased audience. The Glad Hand 14. A Guilty Mother 28. Uncle Josh Spruceby Oct. 3.==(M. G. Seipel, manager): Murray Comedy co. 18-23. Sousa's Band 29. South Before the War 25. The Bell Boy 26. A Day and a Night Oct. 6.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Season will open 8 with Uncle Josh Spruceby.==ITEM: Manager Collins has devoted his entire time during the Summer to the bookings of his house and has secured the finest line of attractions offered for many years past, and everything looks bright for a good season.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): Season opened Aug. 30 with Hi Henry's Minstrels to S. R. O.; performance good. Dear Hearts of Ireland 5; fair audience; performance satisfactory. The Wyoming Mail 11. Si Plunkard 25.—SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Hall-Winters co. Aug. 28-2; fair performances; poor business. Plays presented: Little Miss Weatherford, Satan's Football, The Telegram, A Man of Mystery, Cast Adrift, and The Convict's Return.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Season will open 15 with Little Trixie. The Heart of Chicago 26.==ITEM: Bookings for the season are best in the history of the house. Prospects are bright for a prosperous season.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Season opened Aug. 12 with Hi Henry's Minstrels; fine performance; packed house. Stetson's U. T. C. filled the house 5; good performance. Cinematoscope 13. Little Irene Myers co. 18-23 (Fair Week).

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Heart of Chicago 7. Uncle Seth Haskins 11. Remember the Maine 21.==ITEM: Harry Harding and George Brade, who spent the Summer at their homes here, have left for New York to join the Rays.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Stetson's U. T. C. 6; big business. A Trip to Chinatown 16. Robert B. Mantell 18. What Happened to Jones 20. Pudd'nhead Wilson 22. Brown's in Town 23.

ST. MARY.—GRAND OPERA HOUSE (H. G. McLain, manager): Martin's U. T. C. 13 (opening attraction)==PEOPLE'S THEATRE (Venable and Boyer, managers): A Guilty Mother 15 (opening attraction.) J. K. Emmet and Lottie Gilson 21.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): The Rays in A Hot Old Time will open the local season 11. A Guilty Mother 13. The Three Musketeers 19. His Better Half 21. Sousa's Band 23. Remember the Maine 27.

NEW PHILADELPHIA. UNION OPERA HOUSE (George W. Bowers, manager): Will open 20 with The Three Musketeers.==ITEM: The house has been unusually well patronized during the past two seasons, and expects a continuance of its prosperity.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Season opened Aug. 25 with Sun's Minstrels to good business. Byron W. King, dramatic reader, 29-31 to large and enthusiastic audiences. A Child of the South 9.

MASSILLON.—NEW ARMORY (G. C. Haverstick, manager): A Texas Steer Aug. 31 pleased a fair-sized audience. Sun's Minstrels 1 to a fair house. Welsh Singers 18. Brown's in Town 27.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Season opened Aug. 29 with Hi Henry's Minstrels to S. R. O.; satisfactory performance. Tommy Shearer co. 4-9 (Fair Week).

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Sun's Minstrels 4; fair house; good performance. A Child of the South 22. Carner Stock co. Oct. 2-7 (Fair Week).

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): A Child of the South 4; large audience; performance excellent.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Season will open 26 with Under the Dome. The Boone Yaki co. Oct. 9.

URICHSVILLE. CITY OPERA HOUSE (Elvin and Van Ostrain, managers): A Texas Steer 2; packed house. A Child of the South 23.

ELYRIA. OPERA HOUSE (W. H. Park, manager): Tommy Shearer co. 11-16.

CAMBRIDGE. HAMMOND OPERA HOUSE (R. Hammond, manager): Will open 7 with Sun's Minstrels.

OREGON.

SALEM. REED'S OPERA HOUSE (Patton Brothers, managers): Season will open 1 with The Girl from Chili.==ITEM: Patton Brothers have leased the Reed for the coming season and have a large list of attractions booked.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dark.

PENNSYLVANIA.

MAHANOY CITY. GRAND OPERA HOUSE (J. J. Quirk, manager): The house has been renovated during the Summer and many improvements have been made. Season will open 7 with The Hustler.==HERSKER'S THEATRE (John Hersker, manager): During the Summer the theatre has been beautified and improved in many ways and will open its doors 9 with A Husband on Salary. Manager Hersker has a good list of attractions.==ITEM: Since the death of Charles D. Kaier proprietor and manager of the Grand, James J. Quirk assumes full charge of the house. Jenkins and Lowry, of Shenandoah, have joined Welsh Brothers' Old Southern Life co. The mines are working splendidly and the coal region towns will have the best theatrical season known for years. R. W. SHERTZINGER.

LANCASTER. FULTON OPERA HOUSE (Yeaker and Glenn, managers): An Easy Mark with some clever specialties, gave satisfaction to a good-sized audience 1. The Boy from Boston drew a light house 4. The Queen of Chinatown, interpreted by a good co., pleased large audiences 5. The Spider and the Fly, with gorgeous scenery and pretty girls, attracted large houses 6. Robert B. Mantell, supported by a capable co., in the Dagger and the Cross, delighted an audience of fair size 7. His new play is beautifully staged and the costumes appropriate. Leyburne Stock co. 11-16. BIJOU FAMILY (MATHE & J. Dan Kline, manager): The Bijou Stock co. opened to Harold Vane appeared in two farces, The Black Statue and Wahoo to very large houses 4-9. Clever specialties were given by Walt Daniels, Harry W. Price, Elliott Sisters, and Angie Dunbar.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co. for its last week in Trial by Jury and The Crimson Scarf drew large audiences 4-9. This was the most successful season in the history of the house. Charles Palmer, the stage manager, and Chris Barger, the musical director, deserve a large measure of credit. The latter resumes his position as musical director at the Fulton.==ITEM: May Gooch, of the Palmer Opera co., had a benefit Wednesday matinee 6. Although improving she is not yet able to leave the hospital. John Martin, of the Palmer Opera co., joined Frank Daniels' Opera co. 4.

HARRISBURG. GRAND OPERA HOUSE (Markley and Appell, managers): Amy Lee in Miss Harum Scarum drew a light house 1, and as this was the first production of the play by the co. it was to some extent a trifle crude. An Easy Mark, one of the most hilarious farces witnessed in this city for many seasons, was provocative of much merriment 2; attendance good, considering the warm night. Devil's Auction drew the usual good business 4. The Crane Players presented The Boy from Boston to a fair house 5 and gave satisfaction. The Queen of Chinatown, one of the most stirring productions of recent date, to fair business 6. The play was admirably acted by a very strong co. Katherine Rober co. 7-9. King Dramatic co. 11-16.—PAXTANG PARK (Harrisburg Traction Co., manager): Simmons and Slocum's Minstrels to good business Aug. 28-2. They continue 11-16, when this resort will close.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): The Purple Lady, preceded by the one-act drama, The Reckoning, gave satisfaction to good business 1. A Trip to Chinatown, headed by Harry Gilfoil, proved satisfactory to a crowded house 4. The Dairy Farm 6, 7 pleased fair-sized audiences. The Boston Serenaders in Davy Jones 8.==ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): The Wolford Sheridan co. 4-9 presented On the Mississippi, The Pulse of New York, A Soldier of France, A Bowery Girl, The Octoroon, In Her Power, Her Fidelity, and Drifted Apart to big crowds. Professor J. W. Hampton's dog, cat and monkey circus appeared at each performance between the acts. Entertaining specialties were introduced. Mae Sailor deserves special mention. Mitchell's All Star Players 11-16.

HAZLETON. GRAND OPERA HOUSE (Markley and Appell, lessees; Henry Waiser, manager): Season opened Aug. 31 with Devil's Auction, large audience; excellent performance. The Hustler drew good houses 4; fair performances. The Queen of Chinatown 7. The Boy from Boston 9. Skipped by the Light of the Moon 14. The Cherry Pickers 25. Fields and Hanson's Minstrels 26. The Danger Signal 28.==ITEMS: The Grand has been repainted and thoroughly renovated, and now presents a beautiful and inviting appearance. Several improvements have also been made to the stage and dressing-rooms.—The outlook for the present season is brighter than for the past five years. During the Summer Hazleton has secured several new industries, which will employ about two thousand hands. The shops and mines are working full time.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): King Dramatic co. Aug. 28-2 in The Cotton King, Cumberland '61, The Power of the Press, Hands Across the Sea, A Tin Soldier, and The White Rat; good business; enthusiastic audiences. The Spooners 4-9. First half of week in The Wages of Sin, The Judge's Wife, Inez, That Girl from Texas, The Old Lime Kiln, and Fanchon the Cricket to large and pleased audiences.—VALLAMONT PARK (J. A. Brocius, manager): Mabel Paige and Marshall Comedy co. 28-2 in The Other Girl, The Little Cadet, The Wicklow Lass, The Little Egyptian, and Miss Juliet to good business and appreciative audiences.

ALLENTOWN. ACADEMY OF MUSIC (W. E. Worman, manager): The Purple Lady opened its season to a small but highly appreciative audience Aug. 31. Frank Hatch as Professor Gilworthy made the hit of the evening. When London Sleeps drew a topheavy house 1; enjoyable performance. The Boston Serenaders presented Davy Jones to a fair sized audience 6; performance did not come up to expectations. A Day and a Night 18. Two Jolly Rovers 19. The Hustler 20.==ITEMS: Sydney Rosenfeld, author of The Purple Lady, attended the performance 31.—Fred Miller, author of Davy Jones, was among the auditors 6.—John D. Mishler was here 6 looking after his interests at the new Lyric Theatre.

EASTON. ABLE OPERA HOUSE (W. K. Detweiler, manager): A Trip to Chinatown opened the Able 2 to S. R. O.; co. gave satisfaction. Robert B. Mantell in his new drama, The Dagger and the Cross, drew a small but enthusiastic audience 5. Mr. Mantell has a very capable and evenly balanced co. The Span of Life 6; small audience. The Demazetta Brothers were liberally applauded. Skipped by the Light of the Moon 12. The Mysterious Mr. Bugle 13. Stetson's U. T. C. 16. Two Jolly Rovers 18. A Day and a Night 19. The Cherry Pickers 21. Daniel Boone 23.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Kennedy Players opened the season here 4 and played Teddy Maguire the Irish Duke to big business. The repertoire for rest of week included The Heart of New York, The Midnight Express, The Widow and the Dude, The Two Thieves, All a Mistake, and Ten Nights in a Barroom. The specialties of Little Kathleen (Butler) were well received. The Mysterious Mr. Bugle 11. The Heavenly Twins 12. The Hustler 14. Rhoads' Merry Makers 18-23. Daniel Boone 25.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Chester De Vonde Stock co. Aug. 28-2; good business; fair co. Plays presented: The Ranch Hero, The Ten-Ton Door, Dr. Jekyll and Mr. Hyde, Shadows, and Cuba Libre. Devil's Auction 6; good performance; big house. Robert B. Mantell's Lester Walter Stock co. 11-16. James-Kidder-Hanford co. 14.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Miss Harum Scarum 2 to good business. The Wyoming Mail 5 canceled. Devil's Auction 7. Robert B. Mantell 9. J. K. Emmett and Lottie Gilson 14. James-Kidder-Hanford co. 15. The Spider and the Fly 16.==OPERA HOUSE (J. G. Ellis, manager): Dark.

PHILIPSBURG. PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Season opened 2 with Russell's Comedians, pleasing a large audience. Irene Taylor co. 14-16. A Bunch of Keys 20. Morrison's Faust 22. The Mountain Hero 28.==ITEM: Manager Thompson has received many congratulations for the improvements he has made in the theatre.

CARBONDALE. GRAND OPERA HOUSE (Daniel P. Byrnes, manager): The Hustler 2; good business. Vance Comedy co. 4-6 in The Limited Mail, Arabian Nights, and The Hidden Hand opened to capacity. The Spooners 11-16.==ITEM: George W. Murray, of the Vance Comedy co., is ill at St. Joseph's Hospital, Paterson, N. J.

CHARLEROI. COYLE THEATRE (W. S. Craig, manager): Russell's Comedians will open the local season 9.==ITEM: The Coyle has been remodeled during the Summer months. Electric light and steam heat have been put in and new scenery has been added.

CARLISLE. OPERA HOUSE (Markley and Appell, lessees; W. M. Myers, manager): Devil's Auction to house small; attendance 4; pleased. The Spider and the Fly 5. J. K. Emmett and Lottie Gilson 12. The Mysterious Mr. Bugle 18. The Hustler 19. The Three Musketeers 21.

UNIONTOWN. GRAND OPERA HOUSE (Harry Beeson, manager): Season opened with Myers and Fanet Aug. 31; performance good; receipts, $40. A Hot Old Time 4; good performance; big business. Virginia Minstrels 12. The Spider and the Fly 13. The Three Musketeers 25.

ERIE. PARK (OPERA HOUSE) M. Reis, manager): Hi Henry's Minstrels 2; first-class performance; good business. Gus Cohan co. 4-9, presenting Old Money Bags, How She Loved Him, The Girl from 'Frisco, Our German Friend, Always on Time, and He Couldn't Marry Three; large attendance.

BEAVER FALLS. SIXTH AVENUE THEATRE (Charles Medley, manager): Season will open with Vogel and Deming's Minstrels 7. Devil's Auction 9.==ITEM: Manager Medley has made a number of improvements in the theatre and expects a prosperous season.

PITTSTON. MUSIC HALL (C. C. King, manager): Mitchell's All Star Players Aug. 28-2 in Why Jones Left Home, The Dark Side of London, and A Midnight Call to capable specialties above the average. The Hustler 12 will open the regular season. Mitchell's All Star Players return 18-23.

TARENTUM. OPERA HOUSE (Fitney and Gilland, managers): Stetson's U. T. C. opened the local season to large and pleased audience Aug. 31. Vogel and Deming's Minstrels 7.==ITEM: Booth and Collier's Pavilion Stock co. under canvas, closed a week of good business 2.

LEBANON. FISHER AUDITORIUM OF MUSIC (Markley, Appell and Neeley, lessees; F. G. Carpenter, manager): An Easy Mark Aug. 31 to fair audience; general satisfaction. Devil's Auction 2; large and pleased audience; excellent co. The Hustler 5; small house. The Spider and the Fly 7.

BRADFORD. WAGNER OPERA HOUSE (Chester De Vonde Co. in The Ranch Hero, The Ten-Ton Door, and Dr. Jekyll and Mr. Hyde to pleased large audiences.==HI HENRY'S MINSTRELS: A Trip to Chinatown 4. The Real Widow Brown 14. A Female Drummer 14.

DU BOIS. FULLER'S OPERA HOUSE (A. P. Way, manager): Irene Taylor co. 4-9 in Forget Me Not, Camille, The Streets of New York, and The New Magdalen; good attendance; excellent attraction. The Real Widow Brown 20. A Bunch of Keys 22. Darkest America 25. A Boy Wanted 28.

READING. ACADEMY OF MUSIC (John D. Mishler, manager): Elroy Stock co. in The Land of the Midnight Sun, A Spring Chicken, Northern Lights, Why Jones Left Home, The District Fair, Turned Up, Blue Grass, The Three Hats, Rosedale, and The Cotton Spinners 4-9.

CLEARFIELD. OPERA HOUSE (Thomas E. Clarke, manager): Russell's Comedians opened the house 4; large audience; performance poor. Irene Taylor co. 11-13. The Real Widow Brown 22. Sun's Minstrels 28.

DANVILLE. OPERA HOUSE (F. C. Angle, manager): J. E. Toole opened in Killarney and the Rhine 9 to packed house; satisfaction given.==ITEM: Owing to the boom in the iron business here a good season is anticipated.

SHARON. CARVER OPERA HOUSE (P. F. Davis, manager): Vogel and Deming's Minstrels 6; large audience; performance good.==ITEM: The new Morgan Opera House will open Dec. 28 with Robert B. Mantell in The Dagger and the Cross.

TITUSVILLE. OPERA HOUSE (John Gahan, manager): Lester Walter's Stock co. opened for a week 4 in The Prince of Russia; good business and co. Gus Cohan co. 11-14.

GREENSBURG. KEAGGY'S THEATRE (R. G. Curren, manager): Russell's Comedians 6. Devil's Auction 8. Vogel and Deming's Minstrels 16. Morrison's Faust 17.

SUNBURY. OPERA HOUSE (W. C. Lyons, manager): Della Rocca Concert co. 11. Crane Players 13. The Hustler 18. Mitchell's All Star Players Oct. 16-21.

WEST CHESTER. ASSEMBLY BUILDING (Davis Beaumont, manager): Washburn's Minstrels opened the season to good house 4; performance excellent. Next Door 12.

MEADVILLE. ACADEMY OF MUSIC (E. A. Hempstead, manager): Vogel and Deming's Minstrels 4; fair house; satisfaction given. What Happened to Jones 19. A Trip to Chinatown 27.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): Hi Henry's Minstrels 4 opened the season to S. R. O.; satisfaction given. Si Plunkard 27.

MANSFIELD. OPERA HOUSE (H. M. Griggs, manager): The Real Widow Brown 7; good co.; fair house.

MOUNT PLEASANT. GRAND OPERA HOUSE (J. B. Coldsmith, manager): Vogel and Deming's Minstrels 14. The Spider and the Fly 19.

LOCK HAVEN. OPERA HOUSE (J. H. Mussina, manager): House has been renovated and will open 16 with the Crane Players.

WELLSBORO. BACHE AUDITORIUM (Dartt and Dartt, managers): The Real Widow Brown 9. A Bunch of Keys 16. Estey's Minstrels 18.

FREELAND. GRAND OPERA HOUSE (J. J. McMahon, manager): Season will open 11 with The Hustler.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): Russell's Comedians 8 to a small but appreciative audience. A Bunch of Keys 21.

BROWNSVILLE.—THREE TOWNS THEATRE (O. K. Taylor, Jr., manager): Season will open 11 with Vogel and Deming's Minstrels.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Hustler 6; fair business and performance. The Danger Signal 12.

GREENVILLE. LAIRD'S OPERA HOUSE: Season opened 5 with Vogel and Deming's Minstrels; good house; performance fair.

WARREN. LIBRARY THEATRE (F. R. Scott, manager): A Trip to Chinatown 13. Chester De Vonde co. 15.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Danger Signal 13.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Rose Hill English Folly co. pleased a good house 2. The Turtle drew a large house 6; excellent co. Blue Jeans 12. Thatcher's Minstrels 15. Jere McAuliffe Comedy co. 18-23. The Bride-Elect 25. The Heart of Maryland 27. The Rising Generation 29.

WOONSOCKET. OPERA HOUSE (Josh E. Ogden, manager): Season opened 4 with Bennett and Moulton co. in Darkest Russia to S. R. O. The Senator's Wife 5 and The Prisoner of Algiers 6 to large houses. Thatcher's Minstrels 12. The Christian 15. Eight Bells 18.

WESTERLY. BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): A Pair of Black Eyes 5 pleased a light house. A Country Merchant 16. Peck's Bad Boy 18.

SOUTH CAROLINA.

ORANGEBURG. ACADEMY OF MUSIC (O. B. Rosenger, manager): Season opened with Southern Minstrels 4; small house; poor performance.

ANDERSON.—OPERA HOUSE (Orr and McCully, manager): Perrichi-Beldeni co. Aug. 18-23.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Lalande's Faust Aug. 29; good house; satisfaction given. Si Perkins 9. The Pay Train 27. Monte Cristo Oct. 9.

TENNESSEE.

MEMPHIS. GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Hopkins Stock co. opened the season very auspiciously 4, presenting A Wife's Peril to S. R. O. All the last year's members of the co.

[illegible] Flora Crowell and [illegible] Among the [illegible] and James Walsh in [illegible] The vaudeville bill in [illegible] Gardner and [illegible] LYCEUM THEATRE [illegible] Field's Minstrels 22 [illegible] Standard mana[illegible] house's history [illegible] Primrose's Georgia Minstrels 4 [illegible] engagement of the three nights.

NASHVILLE. MASONIC THEATRE T. J. Boyle, manager: Rusco and Holland's Minstrels opened this house Aug. 28 to large and pleased audiences. — GRAND OPERA HOUSE: T. J. Boyle, manager: The stock co. at this house will open the season 28 in Lady Windemere's Fan. — VENDOME: William A. Sheetz, manager: Al. G. Field's Minstrels will be the opening attraction 28.

CHATTANOOGA [illegible] Manager: Rusco and Holland's Minstrels opened the season Aug. 30 to S. R. O.

CLARKSVILLE. ELDER'S OPERA HOUSE: James T. Wood, manager: Remember the Maine 9. Al. G. Field's Minstrels 16. Vernon Comedy co. 25-30.

TEXAS.

GALVESTON. GRAND: The Klaw & Hearn co. played the inaugural week of the season at the Grand Aug. 27-3 and met with gratifying success—this in the face of exceedingly warm and generally unfavorable weather. At no time was the attendance poor and on a number of occasions the house was crowded. Repertoire: The Great Diamond Robbery, Held by the Enemy, The Commodore, The Silver King, Mr. Barnes of New York, and Alabama, each play being staged and acted in a thoroughly capable manner, meeting with due returns in the way of heartily expressed appreciation. Manhattan Stock co. 11.—ITEM: The improvements made in and about the Grand during the Summer have added greatly to its general appearance and comfort, and will be duly welcomed by its patrons.
C. N. RHODE.

WACO.—AUDITORIUM: Jake Schwarz, manager: Elvera Vandeville Sensation co. Aug. 28-2 pleased large audiences nightly. Regular season will open 18 with Have You Seen Smith.—ITEMS: Andrew Waldron, Jennie Calef, Harry Leonard, and Lilly Calef closed with Elvera Vandeville Sensation co. 2.—Daniel A. Weis, who manages the San Antonio Theatre this season, was in the city 3.
W. V. LYONS.

EL PASO.—MYAR'S OPERA HOUSE (Somworth and Cassidy, managers): Hungarian Boys' Military Band Aug. 30; splendid concert; good house.—ITEM: Michael Haas, a piccolo player, was left here by the band suffering from appendicitis. L. is in care of the leader's wife.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsley, managers): Melroy, Chandler and Co.'s Minstrels opened the season Aug. 31 to small business; poor performance. Morton Kress co. Oct. 9-14. Why Smith Left Home 19.—ITEM: H. B. White has succeeded J. H. Bothwell as stage-manager of the Grand.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): This theatre, under its new name and new management, has been remodeled, renovated, and redecorated. A balcony and boxes have been added and there are new lighting and heating arrangements.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Will open 11-16 with the Krause-Taylor co.—ITEM: The Opera House has undergone a thorough renovation.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): Ruble-Kreyer Theatre co. 25-30.

McKINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreben, managers): Season will open with Melroy's Minstrels 7.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Edison's Kinetoscope co. 5. A Yenuine Yentleman 21.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Real Widow Brown 13. Pageant and Opera Carnival (local) 19-21. The Sunshine of Paradise Alley 25. Rice's Comedians 25-30.—CALEDONIA COUNTY FAIR (Dr. T. R. Stiles, president): J. W. Gorman's Amusement co. and Professor C. C. Bonette 19-21.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Bert Coote 2 in The New Boy to a large and enthusiastic house. The Finish of Mr. Fresh 4; business good. Gorman's Troubadours 12. The Irish-Alderman 13. A Hot Old Time 16. Daniel R. Ryan co. 25-30.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Finish of Mr. Fresh 1; poor house. The Irish Alderman 12. Kellar 15. Yale Brothers' Spectacular co. 20, 21. Jefferson Comedy co. 22. Bert Coote 30.

VIRGINIA.

RICHMOND.—AUDITORIUM (Thomas G. Leath, manager): The second week of Packard's Opera co. 4-9 drew big crowds. The co. has made a very favorable impression. Manager Leath has egaged them to play a return date 18-23.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Mabel Paige co. will open the local season 14-16. Washburn's Minstrels 19. Russell's Comedians 25-30. At the Mercy of Crooks Oct. 7 cancelled.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): The Telephone Girl 11, 12. Eugenie Blair 13.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, manager): Mabel Paige co. 18-23. The Mysterious Mr. Bugle 25. Russell's Comedians Oct. 6.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Herrmann the Great 4; large and pleased house. The Telephone Girl 16.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Season will open 13 with Mr. Plaster of Paris. Imperial Vaudeville co. 15, 16.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE: (J. H. Stenger, manager): R. E. French co. will open the season 4 for a week.

TACOMA.—THEATRE (L. A. Wing, resident manager): Jessie Shirley co. to fair business Aug. 22-29.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): At Gay Coney Island 6, 7; light business; account hot weather. James-Kidder-Hanford co. 16. The Three Musketeers 21.—GRAND OPERA HOUSE (Charles A. Feinler, manager): A Man of Mystery Aug. 31-2; good business. Himmelein's Ideals 4-16 opened to S. R. O. in In the Heart of the Storm and The Ladder of Life. His Better Half 18-20. A Bell Boy 21-23.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Season will open 9 with Sun's Minstrels.—ITEM: Great improvements have been made in the house during the past few weeks. M. Armbruster and Sons have painted some handsome scenery.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Morrison's Faust opened season 1; large audience; performance first class. The Rays in A Hot Old Time 5; good performance; large house. The Spider and the Fly 13.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Booker T. Washington, lecture, Aug. 31; good business. Morrison's Faust 2, excellent business. A Hot Old Time 7. A Child of the South 13. The Spider and the Fly 25.

WESTON.—CAMDEN OPERA HOUSE (Pius R. Levi, manager): House will open 13 with Gus Sun's Minstrels for two performances.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cole, manager): The Heart of Chicago 1; good business; audience delighted. The Pay Train 7-9. Shepard's Minstrels 18. Black 68 24.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Scott's Minstrels to S. R. O. 2; business and co good. The Pay Train 10. Aunt Jerusha 17. Grimes' Cellar Door 24.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Vanity Fair Aug. 28 to good business; best of satisfaction. Hatchford Kavanagh and Reicy's Boys 29 to large audience; performance appreciated. A Royal Prisoner, fair house and performance. Town Topics 5 canceled. Vitascope 6. Scott's Minstrels 7.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): Joshua Simpkins Aug. 30; fair performance; good house. A Black Sheep 31 drew a crowded house; satisfaction given. Mr. Plaster of Paris 6. Scott's Minstrels 7. Yon Yonson 14. Town Topics 21 canceled.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Hottest Coon in Dixie 1 did not draw largely, nor was the performance very attractive. Mr. Plaster of Paris 13. Mathews and Bulger 15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Merry Chase 4; house crowded; entertainment good. Shepard's Minstrels 10. Yon Yonson 12. Under the Dome 17.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Vitascope co. 7. The Wheel of Fortune 11. Shepard's Minstrels 19. Amsden Brothers Comic Opera co. 20.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Scott's Minstrels to a crowded house 2; good performance. Yon Yonson 13. Under the Dome 23.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): Scott's Minstrels to a large house Aug. 29; fine performance.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): The Pay Train 6; large and appreciative audience. Chattanooga 12.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Monte Cristo 7. Mr. Plaster of Paris 13. Dairymple Comedy co 25-30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Shepard's Minstrels 6. A Merry Chase 7. William Owen 11. Chattanooga 14.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Hans Hanson 3; full house; well received. Chattanooga 10.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): A Black Sheep 2 to good business. The Heart of Chicago 6. Scott's Minstrels 8.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Peiker, manager): Yon Yonson 10. Chattanooga 16. The Glad Hand 18.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Scott's Minstrels 1 to capacity; performance excellent. Aunt Jerusha 16.

WYOMING.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): Local Minstrels Aug. 28; full house; good performance.—OPERA HOUSE (H. E. Root, manager): Beach and Bowers' Minstrels 1; S. R. O., excellent co. Nevada (local) 11. A Yenuine Yentleman 13.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Shore Acres in its second week, 4-9, is proving a most successful exhibition attraction. The co. includes several people who are in some respects better than those in the cast seen here before. Marion Cullen's sympathetic portrayal of the character of Helen Berry has received a great deal of favorable criticism. Charles Fisher, who was in the later 70's comedian of the local stock co., is the cleverest Josl Gates ever seen here.—TORONTO OPERA HOUSE (A. J. Small, manager): Business has been phenomenal even for the Exhibition Week at this theatre. The Evil Eye has been turning people away at almost all of the fifteen performances already given. The Chaseys, the English girl dancers, have introduced a new ballet and are very popular. London Life 11-16. A Contented Woman 18-23.—PRINCESS (Robert Cummings, manager): Ralph Cummings' impersonation of Hosea Howe in Peaceful Valley gave ample scope to his popular mannerisms, and business has been very large.—ITEMS: Townsend Walsh, a popular visitor to Toronto and this year with London *Life*, is in the city. Mr. Walsh was entertained last night by several prominent newspaper men at the National Club.—Hector Charlesworth, the critic of the *Mail and Empire*, has returned from his trip to the north.—Much interest here is taken in Mrs. Fiske's production of Becky Sharp, at Montreal. All the local papers have resident correspondents in Montreal, and received from them the most favorable criticisms of the production.

WINNIPEG.—THEATRE (C. P. Walker, manager): Vanity Fair opened the season Aug. 29, 30, doing a good business. A Breach of Promise 4, 5. The co. has some excellent specialties and drew large audiences. The Heart of Chicago 11, 12. Godfrey's Band 13. Edith J. Miller 14. Yon Yonson 18, 19. A Black Sheep 21, 22.—GRAND (W. H. Seach, manager): Comyn and Lindsay's Comedy co. 28 opened the regular season in The Exile of Erin to a full house. Uncle Josh and Mabel Heath followed. A Breezy Time 31-2 drew good audiences and was a pleasing performance. Jack McDowell, Mazette Bogue, Dot Owen, and Ethel Van Brocklin made hits. McEwen, hypnotist, 4 opened to S. R. O.—ITEMS: Parker and Bowles will produce a new comic opera in this city early in November.—The Winnipeg Theatre orchestra has been reorganized under the direction of Alex. Scott, a young violinist of this city, last season with Herbert's Pittsburg Orchestra.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Godfrey's Band 5. The Pirates of Penzance (local) 12, 13. Boston Lyric Opera co. 25-30.—ALHAMBRA THEATRE: Dark.—SAVOY THEATRE: Vaudeville Aug. 25-2.—BROCTON POINT: Godirey's Band 25; receipts over $6,000; immense crowds pleased.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Why Smith Left Home 4-6; large audiences. Shore Acres 11-13.—GRAND OPERA HOUSE (Joseph Frank, manager): Who Is Who Aug. 31-2; big houses; best of satisfaction. The Stowaway 11-13. The White Rat 14-16.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager: A. M. Dubois, representative): Darkest Russia to big gallery 1. London Life 18. Banda Rossa 19. The Corner Grocery 20. The New Boy 21. Belle Archer 25. Devil's Auction 28.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Boston Comedy co. in The Little Detective and The Long Strike to big business; performances good, as usual. Gorton's Minstrels 7, 8. Manhattan Stock co. 11-16.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Gorton's Minstrels 4 broke record for regular prices; 1,832 paid admissions; receipts, $819.65. Big house 5; good performance.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Decorators are hard at work on our theatre. The opening will occur 18 with Who Is Who.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager; Ed Varney, Jr., acting manager): Shore Acres will open the season 14. Why Smith Left Home 25-27. What Happened to Jones 28-30.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Willson, manager): Season will open 14 with Who Is Who. Banda Rossa follows 21. The Finish of Mr. Fresh 25.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Season opened 2 with Darkest Russia; fair business. The Corner Grocery 14.

CALGARY.—HULL OPERA HOUSE: Godfrey's Band Aug. 26; crowded houses; every one pleased.

ARENA.

MILTON, PA.—Goodrich Circus 5 to good business.

MAHANOY CITY, PA.—Welsh Brothers' Circus 6, 7 to large and well-pleased crowds.

CRESTON, IA.—Ringling Brothers' Circus 1 to capacity; performance first class.

OKLAHOMA CITY, O. T.—Forepaugh and Sells Brothers Circus 2; large attendance. Harris Nickel Plate Show 29.

KEOKUK, IA.—Harris Nickel Plate Show 4; good business.

RED OAK, IA.—Ringling Brothers Circus 2 to the largest crowd ever in Red Oak.

OMAHA, NEB.—Ringling Brothers' enormous tents were absolutely packed 4, and it would be hard to conceive of better performance than those given.

PETERSBURG, VA.—John Robinson's Circus 4; capacity; performance excellent.

WALLA WALLA, WASH.—Gentry's Dog and Pony Show Aug. 29; good performances; full tents.

WINONA, MINN.—Buffalo Bill's Wild West to good business Aug. 31.

BAKER CITY, ORE.—Gentry's Dog and Pony Show Aug. 30; tent full; excellent performance.

BOISE, IDAHO.—Gentry's Dog and Pony Show Aug. 31 to capacity; performance excellent.

CANANDAIGUA, N. Y.—La Pearl's Circus billed for 5, failed to appear.

TACOMA, WASH.—Gentry's Dog Show Aug. 25, 26; good performance; well patronized.

MADISON, WIS.—Buffalo Bill's Wild West Aug. 30 drew immense attendance, the largest ever gathered under a canvas here.

CHATHAM, CAN.—Norris Brothers' Dog and Pony Show delighted crowded tents 2.

VANCOUVER, CAN.—Mann's Circus Aug. 28; excellent performances; witnessed by eleven thousand people.

BALTIMORE, MD.—Gentry's Dog and Pony Show opened 11 for a week to good attendance; pleasing performances.

NOTES.

B. E. Wallace, proprietor of Wallace's Circus, has purchased La Pearl's Circus, the price paid being $24,000. The circus will be put into Winter quarters at Peru, Ind.

John Judge, [illegible] known as John Judge Da Coma, and Sadie Comma[illegible] of Ringling's Circus, were married at Omaha, Neb., Sept. 3.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding mail letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Carroll Arden, Dixie Allen, Theodore Allen, Minnie Ashley, Nellie Atherton, Jennie Atherton, Chas. L. Andrews, Lottie Alter, Marie Allen.

Mabelle Bonner, Ida V. Blake, Isabelle Beamon, Julia Blanc, Mary Blyth, Blanche Burton, Carrie Behn, Maybelle Bonner, Bessie Bonehill, May Buckley, Helen Byron, Marie Bingham, Lillian Burkhardt, Georgia Bryton, Miss Burke, Ruth Berkely, Marie N. Bartlett, Mrs. Bingham, Miss L. Bendel, Mrs. Hope Booth, Nellie Brassel, Mamie Bachelor, Elucide Bronicke, Ethel Browney.

Katherine Carlisle, Ada Ricca Collett, Sylvester Cornish, Lillian Cooley, Gertie Carlisle, Sydney Cowell, Bennie Chapman, Virginia Claire, Laura Clements, Ethel Clifton, Mrs. Creston Clark, Lois Cosgrove, Ada Craven, Lillian Carnera, Mrs. M. F. Clark, Edith Crawford, Kirkland Calhoun, Julia Calhoun.

Violet Dale, Josie DeWitt, Lulu J. Dawson, Maud Louise Day, Marie Deeru, Bertha Dared, Bertha Dowling (Telegram), Katherine Dews, Beatrice Dawcourt, Mrs. Jack Drummer, Barbara Douglas, Louanie Dreux, Amer Doherty.

Katie Emmett, Mabel Eaton, Florence Evans, Virginia Earl, Mae Emmons, Nellie Edmonds, Pearl Evelynne.

Mabel Farnum, Adalaide Fitsallen, Mina Fury, Marguerite Fisher, Pauline Fletcher, Anna Fairchild, Helena Frederick, Irene Frances, Margaret Ferguson, Hulda Frear, Mgr. Mabel Florence, W. R. Fales, Lizzie Farrell.

Mohawk Go Won-go, Laura Gertrell, Emily Gaidmer, Kitty Gordon, W. H. Gilbert, Belle Gilbert.

Grace Huntington, Jane Harrington, Nina Hickman, Maud Hughes, Artie Hall, Bengler Sisters, Howard and Baker, Maud Edna Hall, Josie Hart, Gussie Hart, Adelaide Hurst, Perdita Hedspeth, Ella Herring, Jean Robinson Hodgers, Lydia Hedmark, Mary Howe.

Mary Bone, Carrie Isham, Vera Irving.

Alice Judson, Nellie Johnson, Mrs. P. Jones.

Dorothy Kendall, Susie Kerwin, Alice Knowland, Mrs. Kahn, Louise Kerlin, O. M. Kuschman, Mrs. Geo. S. Knight.

Daisy Lovering, Maggie Le Land, Marie Leddy, Jane Lenox, Rose Lemoine, Jeffry Lewis, Nellie Lindroth, Hennetta Lee, Maybelle Lawrence, Rose Lemmones, Mrs. G. Lambert, Minnie Lowell, Grace Lamkin, Mrs. D. Hope Leonard, Adelle Le Claire.

Marion Manola, Mayno Methot, Emily Melville, Mrs. E. H. Miles, Marie Mathews, Edith Millward, Kittie Mitchell, Christie McDonald, Hazel Melendez, Hattie Mae Stella Madison, Agnes Riley Morse, Anna Boyle Moore, Jessie Miller, Jane Marbury, Blanche Moulton.

Flo Neilson, Madge Neville, Dorothy Neville, Alice Neal, Helen Claire Nelson.

Marion Oswall.

Mrs. Jack Palmer, Jennie Pettis, Alice Porter, Jennie Purtell, Alice Potter, Julian R. Penfield, Clara Palmer.

Phyllis Ralston, Katherine Rober, Clara Rainford, Ellen Rowland, Dessie Rand, Charlotte Ray, Miss A. Robinson, Fannie Rice, Susie Rockamora, Mrs. H. Reed, Louise Royce, Sam F. Rathell, Miss Hope Ross, Little Ruby, Norrie Rostell, Emily Russell, Helen T. Riese.

Florence Stone, Zelda Paidi Sears, Lillian Seymour, Marie Shirley, Leona Stahl, Miss C. Simpson, Geo. W. Samuels, Eva Selbie, Alice M. Snyder, Ruth Sheppard, Chas. P. Salisbury, Mary Shaw, Frank L. Sylvester, Della Schall, Elwyn Stevans, Jessie J. Sinclar, Barbara Stannard.

Cora Tanner, F. A. Tannehill, Mrs. Tanner, Ada Gray Tingay, Jeanne Towler, Nettie Trabond, A. C. Tyler, Belle Travers.

Kate Unger.

Cora Vail, Helen Vowell, Jessie Villiars, Ellen Vockey, Emil C. Vezina.

Miss Williams, Lottie Wilson, Ella Westers, Cora Williams, Lizzie Washburn, May Walker, Lina Wallace, Florence Wilburham, Laura Wyble, Miss West, Hattie Walters, Josie Winter, Jessie T. Wood, Edith Wells, Grace Welby, May Warde, Margaret Warren, Bertha Belle Westbrook, Elizabeth Woodson, Grace Weems, Minnie Woodbury.

Lizzie Young.

Mlle. Zaulie, Minnie Zahren.

MEN.

George B. Alexander, Edward Adams, Chas. B. Archiel, Jack Armour, Edward Anderson, Mgr. A Merry Chase, Geo. Arvine, A. A. Ashley, Asli, Bliss and Hart, H. H. Albine, Charles W. Arnold, Wm. Alexander, Robt. Arthur, Chas. B. Archer, Emil A. Ankermiller.

Fred. G. Bergen, Bannister and Taylor, W. S. Bates, Hal W. Brown, John Bush, Lee-Baker, Chas. A. Bigelow, Kingsley Benedict, Beach and Bowers, Irving Brooks, Harry Braham, Chas. W. Burrill, Harry J. Beresford, Edgar M. Burr, Lew Baldwin, Henry Bergman, Wm. E. Broderck, Mr. Byrd, Ed. L. Beldwin, Gideon Burton, Ernest Bond, Sheridan Black, Chas. Berham, Armound Bonychet, Clarence M. Brune, W. H. Batchelor, Frank Burbeck, Fred J. Butler, Irving Brooks, Fred J. Bates, Corney Brooks, Dillon Brown, Percy Brooke, F. C. Blakeley, Chas. C. Brand, Hobart Bosworth, Alfred Burnham, W. J. Butler, Gus. Bruno, Jos. Buckley, John H. Bearhope, Will H. Bray, John Blair, George E. Beban.

Charles Coghlan, Rich Castilla, Gardner Crane, Walter Chester, Harold Cox, A. G. Cunningham, Charles Carver, Chas. N. Canfield, George Clare, George Callahan, F. A. Cooper, Clarence Coldren, Jno. J. Collins, Gilbert Clayton, J. M. Chapman, Geo. A. Cohen, Emmett Corrigan, John Campbell, Lawrence A. Comer, Wm. Clarke, James K. Collier, Wm. T. Chanlere, Frank Connelly, Herbert Carr, George A. Clapp, Arthur J. Clark, Jos. C. Cherry, Herbert Cawthorne, H. G. Carleton, Cook and Clinton.

Frank David, H. A. Darcy, Chas. Dickson, John F. De Gez, Harry Dooley, Fred De Voe, Harry De Roy, Alfred L. Dolson, Tom J. Dixon, Charles Delmarge, Richard Davenport, Eugene Dupins, Will J. Donnelly, Martin J. Dixon, John E. Dworak, W. J. Deeming, Robert Dudley, Theo. M. De Vere, Dana

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In Florence Rockwell Manager Pitou has made a discovery. Miss Rockwell is as promising a young actress as has appeared in some time. She played the stirring part of Alice Ainslee with great simplicity and tenderness, and there is not a trace of artificiality in her work.—*New York Evening Sun.*

Brothers, Mgr. [illegible]'s Rose Minstrels, Arthur F. Davidson, Ben F. Dodson, Robert Dunbar, Wm. De Grey, Arnold Daly, Robert J. Downing, Edwin De Cosmey.

W. J. Ellwanger, Robert Edeson, Ed. Edwards, Robt. Elliott, Florence Ely.

J. H. Fitzpatrick, Herbert Fortier, Tom Finly, W. W. Freeman, S. H. Friedlands, Robt. J. G. Folsom, Wm. M. Fleming, Jos. Fay, Dick Ferris, Jos. M. Francomer, Warren Fahrom.

H. M. Gresmith, Campbell Gollan, J. Brandon Gynan, R. J. Gillespie, Jos. Greene (Telegram), Harry Gilford, Wormick Gaurn, W. H. Gough, Francis H. Gleen, W. H. Gerald, J. W. Guildtouch, E. H. Gerstle, Harry Gilford, Joe G. Glasgom, John Griffith, F. Garland.

Albert Henderson, Lucius Henderson, Mortimer Harris, (Henry) agent for Marie Bryard, Heart of Chicago Company, Chas. Haystead, Mr. Hunt, MR. HENRY (Telegram), Robt. Hilliard, John W. Hamilton, Frank B. Hatch, Rudy Holmes, Chas. Holmes, George A. Hill, H. L. Hall, Frank B. Hatch, Albert Hormen, Jos. Hart, Henry Harris, Willard Hutchinson, Richard Harlow, Fred Habnen, Frank Hayden, Will S. Hanner, T. D. Height, Wm. Henderson, W. S. Harkins, Frank R. Hayes, Carl Hartberg, Walter Hudson, Harry Hale, M. C. Howard, H. C. Harrison, Ernest Hogan, M. T. Harper, Fred D. Height, George Harris.

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Frank W. Nason, Chas. Newsom, Warren N. Nales, Herman Noble, Francis Nelson, V. Noble.

Joe Ott, Wm. Owen, E. H. O'Connor, Mrs. E. P. O'Reilly, Billy Olmen.

Norman Peel, Will Pickert, Clifford Penbrook, Louis Payne, Geo. Peck, M. Patee, Harry Phillips, Peters and Gorn, L. M. Pratt, C. Pallman, Frank Peters, Dr. Purdy, Frank Palima, George Paige, Arthur Arling Parr, Sid. Prirlr.

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Wm. Seymore, Forrest Seabury, See and Creighton, Shields and Co., Harry Shannon, MGat. F. SPOONER, L. N. Sawyer, Carll Smyth, Harry St. Ormond, Victor Stanley, Walter H. Spencer, Harry Clinton Sawyer, Gus Sohlke, Chas. H. Smith, Chas. P. Salisbury, Percey L. Sharpe, Eugene Sweetland, F. H. Spencedey, Grace Sherwood, Ed. H. See, Mr. and Mrs. Sage, Willard Simmins, E. J. Sturtzel, Lee Sterrett, Arthur Stumpe, Sam. A. Scribner, Thomas A. Smith, Mr. St. Clair, Wm. Spencer, W. D. Stedman, Shea-McAulif Stock Co., Oscar P. Sisson, Wm. B. Smith, Chas. R. Stuart.

W. C. Tanner, Mgr. Thurston's Minstrels, The Morton-Kress Co., Edwin A. Tester, Hugh Taylor, The Boy from Boston Co., Ernest Tarleton, Thomas and Watson, Abe Thalheimer, Walter Thomas, John Timorey, Sam. B. Thomas.

Wm. A. Ullman (2).

Vickers, Monroe and Hart, Verone Comedy Co., Gerald Verman, B. B. Vernon, Mr. G. Von Palm, Teddy Vizzard, T. M. Vaughan, A. G. Volz.

George W. Wilson, F. W. Willard, Jule Walters, Walter Walker, Ed. S. Wentworth, Chas. B. Westover, W. F. Wenzell, Jack Weber, J. S. Waldron, Ogden S. Wright, Jas. Whiting, Len Wager, Tom Whitbred, Elmer Walters, Bart Wallace, H. Wigley, M. Warren, C. Whalen, C. Wakefield, Ernest Wade, Washburn Minstrels, P. Woods, Jas. Wall, Al. H. Wilson, Will L. White, Mr. Warren, R. A. Wilson, Walters-Jule Co., Waller and Waller, Charles Whedon, Hilliard Wright, Alf. C. Whalen, Wakefield Co., Knox Wilson, Al. Whitney, Maurice Wish, Ward and Curran, John Weeks, Edward Western, Ogden Whyte, Wm. C. Walker, Jos. Whiting, Edward Webb, Eugene Wellington, Walter Whyburn, J. C. Welsh, D. B. Wallace, J. M. Waite, R. O. Westford, Ned Wayburn, Ralph H. Ward, Leo. J. Welsh, Leonard Wales.

Robt. Young.

M. A. Zellner, Fred Zumple.

THE GREAT TRAIN ROBBERY.

William T. Keogh having assumed the sole direction of The Great Train Robbery, is devoting time and money to putting it upon the road full of new features. It is said that he will have in it genuine scouts, frontier rifle experts, Indian chiefs and warriors of the Sioux nation, a Mexican cowboy band, a public pioneer parade, trained broncos, and a performing bear. Such a combination ought to fill the bill, the house, and the popular demand. Manager Keogh still has some desirable open time for this production, but for week stands only.

THE QUEEN OF CHINATOWN.

Samuel Blair, manager of The Queen of Chinatown, writes that this play, of which Joseph Jarrow is author, is very successful on the road.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20)

McCleary, Elsie—Columbia 10-16.
Morin, Prior—Electric Pk., Baltimore, Md., 11-16.
Mitchell, Kitty—Olympic, Chicago, 11-17.
Mansfield, Gertrude—Kansas City 17-23.
Melville and Stetson—Masonic Roof, Chicago, 11-16.
McNulty and Blair—Chicago O. H. 11-16.
Mazzetta, Joe—Olympic, Chicago, 11-16.
Magnolia Quartette—Olympic, Chicago, 11-16.
McWade, Ada Somers—Haymarket, Chicago, 11-16.
Montgomery, Kate—Haymarket, Chicago, 11-16.
Mowatt, Ben, and Son—Sans Souci Pk., Chicago, 11-16.
Mason and Francis—Chutes, Chicago, 11-16.
McKenna and Walker—Howard, Boston, 11-16.
Maxwell and Simpson—G. O. H., Phila., 11-16.
Morris, Prof.—G. O. H., Phila., 11-16.
Metweefs, The—Novelty, Brooklyn, 11-16.
Mack and Daly—Grand Central Roof 11-16.
Millar, Jessie—Palace, N. Y., 11-16.
McCarthy, Dan—Palace, N. Y., 11-16.
Morie—Keith's, N. Y., 11-16.
Morrissey and Rich—Keith's, N. Y., 11-16.
McCall and Daniels—Proctor's, N. Y., 11-16.
Matthews and Harris—Proctor's, N. Y., 11-16.
Magnell-Mullins Co.—Proctor's, N. Y., 11-16.
Montgomery and Stone—N. Y. Roof 11-16.
Marshall, Edna Bassett—New Grand, Wash'n, 11-16.
Meredith, Maud—G. O. H., Syracuse, 11-16.
Marionettes, The—Forest Pk., St. Louis, 11-16.
Nibio, Fred—Proctor's, N. Y., 11-16.
Norworth, Jack—Columbia, St. Louis, 10-16.
Nobles, The—H. and B., Brooklyn, 11-16.
Nawns, The—Olympic, Chicago, 11-16.
Nona and Winter—Cook O. H., Rochester, 11-16.
O'Leary, Four—Keith's, N. Y., 4-16.
Okabe's Japs—London, Ont., Canada, 11-16.
O'NEIL, ADELE PURVIS—Cook O. H., Rochester, 11-16.
Polk and Kollins—N. Y. Roof, N. Y., Aug. 14-Sept. 16.
Partellos, The—Clinton, Mass., 11-16.
Power, H. H.—Clinton, Mass., 11-16.
Price, Maud Beall—Palace, N. Y., 11-16.
Powers and Freese—Forest Pk., St. Louis, 11-16.
Polos, Three—N. Y. Roof 11-16.
Palmer, Leslie—Park, Worcester, Mass., 11-16.
Pelot, Fred A.—Pastor's, N. Y., 11-16.
Panina—Imperial, St. Louis, 10-16.
Pigmart—Masonic Roof, Chicago, 11-16.
Pismondon and Amondo—Chicago O. H. 11-16.
Princess, Four—Olympic, Chicago, 11-16.
Pantzer Trio—Shea's, Buffalo, 11-16.
Patrice—Proctor's, N. Y., 11-16.
Quigley Brothers—Shea's, Buffalo, 11-16.
Robyns, Mr. and Mrs. W.—Minerva Pk., Columbus, O., 11-16.
Rossow Midgets—Victoria Roof 4-16.
Rawlston, Zelma—Tivoli, London, England, 18-Oct. 14.
Rose, Julian—H. and B.'s, Brooklyn, 11-16.
Rio Bros.—The—Victoria Roof, N. Y., Aug. 28-16.
Ryan and Richfield—Pastor's, N. Y., 11-16.
Rice and Harvey—Manistee, Mich., 11-16; Harmonia, Minn., 18-23.
Rice and Cohen—Keith's, Prov., 11-16.
Redding, Francesca—Keith's, Prov., 11-16.
Rosenberg, Max—Electric Pk., Baltimore, Md., 11-16.
Rodriguez, Mlle.—Chicago O. H. 11-16.
Raye, Mlle.—Olympic, Chicago, 11-16.
Roberts, Allyn—Held's Pk., Henderson, Ky., 11-23.
Russell Bros.—Keith's, Boston, 11-16.
Rixford Bros.—Keith's, Boston, 11-16.
Russell and Russell—Howard, Boston, 11-16.
Rossi Bros.—G. O. H., Phila., 11-16.
Rigby, Arthur—H. and B., Brooklyn, 11-16.
Ring, Blanche—Novelty, Brooklyn, 11-16.
Rooney, Katie—Grand Central Roof, N. Y., 11-16.
Rosa and Hart—Grand Central Roof 11-16.
Ransone, J. W.—K. and B.'s, N. Y., 16-23.
Ryan and Powell—Palace, N. Y., 11-16.
Royle, Mr. and Mrs. Edwin M.—Keith's, N. Y., 11-16.
Rocca, Gincinta Della—Proctor's, N. Y., 11-16.
Reno and Richards—N. Y. Roof 11-16.
Ronays, Three—Shea's, Buffalo, 11-16.
Sabel, Josephine—Sans Souci Pk., Chicago, 11-16.
Solaret—Summit Pk., Utica, N. Y., Aug. 27-18.
Shields, Edward—Park, Portland, Ore., July 1-Sept. 15.
Siegel, Sam'l—Munich, Germany, 1-30.
Stewart Sisters—Howard, Boston, 11-16.
Scanlon and Stevens—Pastor's, N. Y., 11-16.
Sablon, Alice—Casino, Binghamton, N. Y., 11-16.
Stephens and Taylor—Robinson Pk., Ft. Wayne, 10-16.
Smith and Cook—Garden, Cleveland, 11-16.
Silver and Sparks—Chicago O. H. 11-16.
Silvern and Emerie—Chicago O. H. 11-16.
Stafford, John Quincy—Chicago O. H. 11-16.
Simpson, Cheridah—Olympic, Chicago, 11-16.
Satsuma—Haymarket, Chicago, 11-16.
Suttle and Brown—Haymarket, Chicago, 11-16.
Sherman and Morrisey—Sans Souci Pk., Chicago, 11-16.
Schuyler Sisters—Ferris Wheel Pk., Chicago, 11-16.
Snyder and Buckley—Grand Central Roof 11-16.
Sylva, Marguerite—N. Y. Roof 11-16.
Streator Zouaves—New Grand, Wash'n, 11-16.
Salina, Mlle.—New Grand, Wash'n, 11-16.
Sidman, Mr. and Mrs. Arthur—Bijou, Wash'n, 11-16.
Salmo—Bijou, Wash'n, 11-16.
Terry and Lambert—Omaha 10-16.
Turton, John E.—Munro Pk., Toronto, Canada, July 17—indefinite.
Thornton, James—Palace, N. Y., 11-16.
Thurston—Poli's, New Haven, 11-16.
Thomas and Quinn—Pastor's, N. Y., 11-16.
Turner's Pickaninnies—Folies Bergere, Paris, 9—indefinite.
Tyler, Rosa Lee—Chicago O. H. 11-16.
Thornton, Bonnie—Howard, Boston, 11-16.
Tennis Trio—Palace, N. Y., 11-16.
Virginia Trio—Chicago O. H. 11-16.
Van, Billy—Ferris Wheel Pk., Chicago, 11-16.
Vernon—Keith's, N. Y., 11-16.
Whitman, Frank—N. Y. Theatre, N. Y. City—indefinite.
Whiting, Charles H.—Park, Portland, Ore., July 1-Sept. 15.
WILDER, MARSHALL P.—Masonic Roof, Chicago, 10-16.
Williams and Tucker—Garden, Cleveland, 11-16.
Willett and Thorne—H. and B.'s, Brooklyn, N. Y., 11-16.
Williams and Melburn—Empire, Toronto, 11-16.
Western, Lillie—Keith's, Prov., 11-16.
Wilbur, Carrie—Kansas City 17-23.
Windom, W. H.—Masonic Roof, Chicago, 11-16.
Wartenburg Bros.—Olympic, Chicago, 11-16.
Williams, Gus—Haymarket, Chicago, 11-16.
Wroth and Wakefield—Chutes, Chicago, 11-16.
Whitney, Annie—Howard, Boston, 11-16.
Warren and Allen—Howard, Boston, 11-16.
Wilkes, Anna—Shea's, Buffalo, 11-16.
Wilton and Lamartine—K. and B.'s, N. Y., 11-16.
Wilson, Alex.—Proctor's, N. Y., 11-16.
Widden—Proctor's, N. Y., 11-16.
Wilson Family—Shea's, Buffalo, 11-16.
Wilson, Geo.—New Grand, Wash'n, 11-16.
Ward and Curran—G. O. H., Syracuse, 11-16.
Waltons, Six—G. O. H., Syracuse, 11-16.
Yeamans, Jennie—G. O. H., Syracuse, 11-16.
Yorke and Adams—Cook O. H., Rochester, 11-16.
Zarsky's, Lieban, The—G. O. H., Pittsburg, 18-20.
Zella, Geo.—Chutes, Chicago, 11-16.
Zazelle and Vernon—Shea's, Buffalo, 11-16.

Married.

BRYANT—REIHM.—F. Esmelton Bryant and Grace A. Reihm, in Auckland, New Zealand, on Aug. 2.

DELAMATER—LEE.—A. G. Delamater and Amy Lee, in New York city, on Aug. 28.

JUDGE—CONNORS.—John Judge (De Coma) and Sadie Connors, at Omaha, Neb., Sept. 3.

LEWIS—STRAAT.—Archibald C. Lewis and Octavia N. Straat, at St. Louis, Mo., Aug. 31.

NASH—RYAN.—At Albany, N. Y., on Sept. 5, by Rev. Father Walsh, Philip F. Nash and Mrs. Nellie F. Ryan.

NATUS—BEEHAN.—Joseph Natus and Ida Frances Beehan (Hazel Burt), at Newburgh, N. Y., Aug. 24.

PEARL—AUSTIN.—Tony Pearl and Belle Austin, at Grand Rapids, Mich., Aug. 26.

REDMOND—NUGENT.—William Redmond and Miss Nugent.

SMITH—STOCKTON.—C. Jay Smith and Sadie Stockton, at St. Joseph, Mich., on July 29.

WILLIAMS—REIHM.—Fred Williams and Elizabeth V. Reihm, at Virginia City, Nev., on July 8.

WEED—HAMILTON.—Frank O. Weed and Vera C. Hamilton, in Chicago, Ill., on Aug. 23.

Died.

BAKER.—Sarah A. Baker, at the Edwin Forrest Home, Holmesburg, Pa., Sept. 1, of chronic rheumatism, aged 81 years.

GROVE.—Mrs. Sarah Grove, in Kansas City, Mo., on Sept. 2.

HAAS.—James Cloyd Haas, son of Mr. and Mrs. William A. Haas (Maggie Haas), at New Bedford, Mass., on Aug. 29, aged six months.

KUDER.—Mrs. Josef Kuder, at Colorado Springs, Col., on Aug. 28, of apoplexy, aged 70 years.

McFARLIN.—W. A. McFarlin, at Portsmouth, O., Aug. 30, of paralysis, aged 57 years.

MARIO.—Emilio Mario, in Spain, of sunstroke.

NEYER.—Ernest Neyer, in New York city, on Aug. 30, of Bright's disease, aged 52 years.

RAFFERTY.—John T. Rafferty, at New Bedford, Mass., Aug. 19, aged 26 years.

SMITH.—Mrs. Hal Clarendon Smith, at Shelton, Vt., on Sept. 5, aged 40 years.

SMOOTE.—B. W. Smoote, at Hot Springs, Ark., on Sept. 5, aged 58 years.

STANLEY.—Mrs. Henry Stanley (Stella Van Ruskirk), at Flushing, N. Y., on Sept. 8, aged 25 years.

TIBBITS.—B. S. Tibbits, at Coldwater, Mich., Aug. 27.

WATSON.—Lottie Watson, in New York city, on Aug. 27.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP: Minneapolis, Minn., Sept. 11-16.

A BREEZY TIME (Western): Fitz and Webster, mgrs.): Livingston, Mont., Sept. 12, Bozeman 13, Great Falls 15, Helena 16, Butte 19.

A BUNCH OF KEYS (Gus Bothner, mgr.): Johnstown, N. Y., Sept. 12, Little Falls 13, Watervile 14, Binghamton 15, Wellsboro, Pa., 16, Williamsport 18.

A CHILD OF THE SOUTH (Brady and Rogers, mgrs.): Huntington, W. Va., Sept. 12, Charleston 13.

A COLONIAL GIRL (Daniel Frohman, mgr.): Bridgeport, Conn., Sept. 12, New Haven 13, Watertown 14, New Britain 15, Springfield, Mass., 16, Holyoke 18, Hartford 19, Worcester 20, Fitchburg 21, Lowell 22, 23, Portland, Me., 25, 26, Manchester, N. H., 27.

A DAUGHTER OF THE MILLION (Martin J. Dixon, mgr.): New York city Oct. 9-15.

A DAY AND A NIGHT: Philadelphia, Pa., Sept. 11-16.

A GRIP OF STEEL: Brooklyn, N. Y., Sept. 11-16.

A GUILTY MOTHER: E. Liverpool, O., Sept. 12, Zanesville 13, St. Mary 14, Shelby 15, Huntington 16, Detroit 18-23.

A HIGH TONED BURGLAR (Hollis E. Cooley, mgr.): Meriden, Conn., Sept. 26, Waterbury 27, Worcester, Mass., 28, Springfield 29, Hartford, Conn., Oct. 1.

A HOT OLD TIME (Eastern: E. A. Braden, mgr.): Cohoes, N. Y., Sept. 14, Schenectady 15, 16, Ottawa, Can., 18-23, Montreal 25-30.

A HOT OLD TIME (Western): Newark, O., Sept. 12, Springfield 13, Richmond, Ind., 14, Union City 15, Anderson 16, Lafayette 18, Marion 19, Logansport 20, Crawfordsville 21, Terre Haute 22, Muncie 23, Louisville, Ky., 25-30.

A HOT OLD TIME IN DIXIE (Harry Levy, mgr.): Syracuse, N. Y., Sept. 11-13, Rochester 14-16, Elmira 18-20, Binghamton 21-23, Wilkes-Barre, Pa., 25-27, Shenandoah 28, Bethlehem 30.

A LADY OF QUALITY (Eugenie Blair): Norfolk, Va., Sept. 13, Wilmington, N. C., 14, Charleston, S. C., 15, Augusta, Ga., 16, Atlanta 18, 19, Birmingham, Ala., 20, Selma 21, Montgomery 22, 23, New Orleans, La., 25-30.

A LITTLE RAY OF SUNSHINE: New York city Aug. 28-Sept. 16, Jersey City, N. J., 18-23, Brooklyn, N. Y., 25-30.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Henderson, Ky., Sept. 12, Paducah 13, Jackson, Tenn., 14, Union City 15, Murphysboro, Ill., 16, St. Louis, Mo., 18-23.

A MATCHMAKER'S MISTAKE: Ilion, N. Y., Sept. 23, Hamilton 25, Oneida 26, Canastota 27, Seneca Falls 29, Waterloo 30, Geneva Oct 2, Penn Yan 3, Canadaigua 4.

A MERRY CHASE (Lyman Bros.'): Mendota, Ill., Sept. 12, La Salle 13, Morris 14, Braidwood 15, Minonk 16, Peoria 18.

A MIDNIGHT BELL (L. R. Stockwell): Ogden, U., Sept. 12, Salt Lake City 13.

A MILK WHITE FLAG: Denver, Col., Sept. 25-30.

A MIXED AFFAIR: Sheibyville, Ind., Sept. 13, Lawrenceburg 14, Aurora 15, N. Vernon 16.

A MOUNTAIN HERO: Hoboken, N. J., Sept. 14-16.

A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Pawtucket, R. I., Sept. 11-13, Hudson, Mass., 15, Marlboro 16, Brockton 18-20.

A ROMANCE OF COON HOLLOW (George R. Gaston, mgr.): Creston, Ia., Sept. 12, Ottumwa 13, Oskaloosa 14, Marshalltown 15, Moliere, Ill., 16, Davenport, Ia., 17, Clinton 18, Cedar Rapids 19, Iowa City 20, Omaha, Neb., 21-23.

A RUNAWAY GIRL (W. M. Gray, mgr.): Philadelphia, Pa., Sept. 4-30.

A SOLDIER OF THE EMPIRE (Speck, Wall and Filding, mgrs.): Newark, N. J., Sept. 11-16, Philadelphia, Pa., 18-23.

A SOLDIER'S SWEETHEART (Brown and Foreman, props.): Wooster, O., Sept. 12, Millersburgh 13, Coshocton 14.

A STRANGER IN NEW YORK: Niagara Falls, N. Y., Sept. 12, Erie, Pa., 13, Toledo, O., 14, Kalamazoo, Mich., 15, So. Bend, Ind., 16, Chicago, Ill., 18-23, Springfield 24, 25, Decatur 26, Mattoon 27, Terre Haute, Ind., 28, Crawfordsville 29, La Fayette 30.

A TEMPERANCE TOWN (Richards and Canfield): Bar Harbor, Me., Sept. 14, Oldtown 16, Bangor 18, Bath 19, Togus 21, Waterville 22, Skowhegan 22, Belfast 23.

A TRIP TO CHINATOWN (Fred J. Wright, mgr.): Youngstown, O., Sept. 16, Buffalo, N. Y., 18-23, Erie, Pa., 25, Jamestown, N. Y., 26, Meadville, Pa., 27, Warren, O., 28, Mansfield 29, Akron 30, Cleveland Oct. 2-7.

A TRIP TO COONTOWN: New York city Sept. 11-16.

A TEXAS STEER (A. R. Wilber, mgr.): Detroit, Mich., Sept. 11-16, Toledo, O., 18-20, Grand Rapids, Mich., 21, Richmond, Ind., 22, Hamilton, O., 23, Cincinnati 25-30.

A WISE WOMAN (F. C. Conrad, mgr.): Jacksonville, Ill., Sept. 12, Lincoln 13, Clinton 14, Bloomington 15, Champaign 16, Paris 19, Rockville, Ind., 20, Vincennes 21, Bloomfield 22, Bedford 23, Madison 25, Columbus 26, Noblesville 27, Marion 28, Muncie 29, Elwood 30.

A YOUNG WIFE: New York city Aug. 31—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Sept. 4-30.

ALLEN, VIOLA (Liebler and Co., mgrs.): Chicago, Ill., Sept. 11-Oct. 4.

ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.

ANDERSON THEATRE: Monmouth, Ill., Sept. 11-16.

AN EASY MARK: (Burt and Simmons, mgrs.): Philadelphia, Pa., Sept. 11-16, Brooklyn, N. Y., 18-23.

ANGELL COMEDIANS: Charles City, Ia., Sept. 11-16, Vinton 18-23, Galena, Ill., 25-30.

AN ARABIAN GIRL: Chicago, Ill., Sept. 4-16, St. Louis, Mo., 18-23.

AT GAY CONEY ISLAND: Columbus, O., Sept. 11-13, Toledo 14-16, Ft. Wayne, Ind., 18, Danville, Ill., 21, Bloomington 22, St. Louis, Mo., 24-30.

AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Albany, N. Y., Sept. 12, Troy 13, Buffalo 14-16, Chicago, Ill., 18-30.

AT PINEY RIDGE (M. O. Higgins, mgr.): St. Louis, Mo., Sept. 11-16, Kansas City 18-23, St. Joseph 25, Nebraska City, Neb., 26, Lincoln 27, Omaha 28-30.

ARIZONA: Milwaukee, Wis., Sept. 11-16, St. Louis, Mo., 18-23, Kansas City 25-30.

ARTHUR, JULIA: Boston, Mass., Oct. 3-7.

AUBREY DRAMATIC: Houston, Tex., Sept. 11-16.

AUNT JERUSHA: Stillwater, Minn., Sept. 11-13, Kaukauna, Wis., 14, Green Bay 15, Appleton 16, Wassau 17, Rhinelander 18, Iron Mountain, Mich., 19, Negaunee 20, Ishpeming 21, Menominee 22, Marinette, Wis., 23, Escanaba, Mich., 25, Manistique 26, St. Ignace 27, Sault Ste. Marie 28, Cheboygan 29, Alpena 30.

BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Denver, Col., Sept. 10-16, Central City 17, Georgetown 18, Idaho Springs 19, Colorado Springs 20, Pueblo 21, Florence 22, Cripple Creek 23, 24, Canon City 25, Salida 26, Leadville 27, Aspen 28, Grand Junction 29, Provo, U., 30.

BALDWIN-MELVILLE: Birmingham, Ala., Sept. 11-16, Evansville, Ind., 18-23, Kenton, O., 25-30.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Meriden, Conn., Sept. 12, Middletown 13, So. Norwalk 14, Stamford 15, Yonkers, N. Y., 16, Peekskill 18, Kingston 19, Poughkeepsie 20, Saratoga 21, Schenectady 22, Amsterdam 23, Herkimer 25, Geneva 26, Auburn 29, Ithaca 30.

BECAUSE SHE LOVED HIM SO (Chas. Frohman, mgr., Brooklyn, N. Y., Sept. 18-30.

BENNETT-MOULTON (A.; Earl Burgess, mgr.): Clinton, Mass., Sept. 11-16, Troy, N. Y., 18-23, Pittsfield, Mass., 25-30.

BENNETT-MOULTON (B): Fitchburg, Mass., Sept. 11-16, New London, Conn., 18-23, Norwich 25-30.

BETTS, LOSEE: Pawtucket, R. I., Sept. 11-13.

BIJOU COMEDY (Gomyn and Lindsay): Carberry, Sept. 11-16, Gladstone 18, Dauphin 19-25, Neepana 26-30.

BLUE JEANS (Patrick and Reniger, mgrs.): Lawrence, Mass., Sept. 12, Chelsea 14, Portland, Me., 15, 16, Exeter, N. H., 18, Biddeford, Me., 19, Concord, N. H., 20, Nashua 21, Waltham, Mass., 22, Marlboro 23, Gardner 25, Worcester 26, Webster 27, Southbridge 28, Putnam, Conn., 29, Willimantic 30.

BON TON STOCK (Charles H. Leyburne, mgr.): Lancaster, Pa., Sept. 11-16.

BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Albany, N. Y., Sept. 11-13, Syracuse 14-16, Rochester 18-20, Bradford, Pa., 21, Titusville 22, Youngstown, O., 23, Warren 25, Akron 26, Massillon 27, Wheeling, W. Va., 28, Steubenville, O., 29, Canal Dover 30.

BURRILL COMEDY (Laura Hurlbert: Chas. W. Burrill, mgr.): Carbondale, Pa., Sept. 25-30.

CARNER STOCK: Wadsworth, O., Sept. 11-16, Lisbon 18-23.

CARPENTER, FRANKIE (Geo. K. Robinson, mgr.): Salem, Mass., Sept. 11-16, Waltham 18-23, Lawrence 25-30.

CARRINGTON GREATER AMERICA: Sycamore, Ill., Sept. 11, 12, Polo 13, 14, Sterling 15, 16, Morrison 18, 19, Lyons, Ia., 20, 21, Cedar Rapids 22, 23, Toledo 25-30.

CARROLL COMEDY: Greenville, Pa., Sept. 11-16.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CHAPMAN-WARREN: Birmingham, Ala., Sept. 4-16, Natchez, Miss., 18-23, Montgomery, Ala., 25-30.

CHESTER, ALMA (O. W. Dibble, mgr.): Saratoga, N. Y., Sept. 11-16, Gloversville 18-23, Westfield, Mass., 25-30.

CLARKE, CRESTON (H. W. Storm, mgr.): Atlantic City, N. J., Sept. 4-16, Baltimore, Md., 18-23, Washington, D. C., 25-30.

CLARKE, HARRY CORSON (What Happened to Jones): San Francisco, Cal., Oct. 1—indefinite.

CLEMENT, CLAY: Salt Lake City, U., Sept. 14-16, Denver, Col., 18-23.

COGHLAN, CHAS.: Newark, N. J., Sept. 25-30.

COHAN, GUS (Adam K. Hodes, mgr.): Butler, Pa., Sept. 11-16.

COLLIER, WILLIE: New York city Sept. 11-16.

COLLINS, MYRA (Bennett and Ingram, mgrs.): Gallatin, Mo., Sept. 11-16, California 18-23, Fulton 25-30.

COLUMBIA STOCK (C. Asbey, mgr.): Champaign, Ill., Sept. 11-13, Clinton 14-16, Lincoln 18-23, Streator 25-30.

COOTE, BERT (Willis M. Goodhue, mgr.): Ogdensburg, N. Y., Sept. 11, Brockville, Ont., 12, Belleville 13, Toronto 14-16, Brantford 18, Galt 19, Berlin 20, Guelph 21, Lindsay 22, Peterborough 23, Ottawa 25-27, Sherbrooke 28, Barre, Vt., 29, Rutland 30.

COURTED INTO COURT: Hartford, Conn., Sept. 14-16, Boston, Mass., 18-23, New York city 25-30.

CRANE PLAYERS: York, Pa., 12, Sunbury 13, Danville 14, Renova 15, Lock Haven 16, Bloomsburg 18, Williamsport 19, Minersville 20, Lansford 21, Shenandoah 22, Mahanoy City 23.

CRANE, WM. H. (Jos. Brooks, mgr.): Providence, R. I., Sept. 25-30.

DAILEY STOCK: Sacramento, Cal., Sept. 11-16, Woodland 18-23, San Jose 25-30.

DANIEL BOONE: Plainfield, N. J., Sept. 12, Englewood 13, Hackensack 14.

DARKEST RUSSIA (E. C. Pepson, mgr.): Battle Creek, Mich., Sept. 14.

DAVIDSON, FRANK S.: Shawnee, O., Sept. 11-13, Glouster 14-16, McConnellsville 18-20, Beverly 21-23, Coshocton 25-27.

DAVIDSON STOCK (A. E. Davidson, mgr.): Alpena, Mich., Sept. 11-16.

DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): Kansas City, Mo., Sept. 11-16, St. Joseph 18, Cedar Rapids, Ia., 20, Dubuque 21, Davenport 22, Des Moines 23, Omaha, Neb., 24-27, Sioux City, Ia., 28, Lincoln, Neb., 29, Hastings 30.

DEVIL'S ISLAND: Baltimore, Md., Sept. 11-16.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DON'T TELL MY WIFE (Felix Risser, mgr.): Kankakee, Ill., Sept. 30, Hammond, Ind., Oct. 1, Elkhart 2, La Porte 3, Michigan City 4.

DOWNING, ROBERT: Richmond, Va., Sept. 18, Newport 19, Norfolk 20, Danville 21, Lynchburg 22, Knoxville, Tenn., 23, Chattanooga 25, Nashville 26, Birmingham, Ala., 27, Atlanta, Ga., 28, Montgomery, Ala., 29, Pensacola, Fla., 30.

DREW, JOHN: New York city Sept. 11—indefinite.

DUFFY'S JUBILEE (Bates and Grant, mgrs.): Torrington, Conn., Sept. 12, Winsted 13, Great Barrington, Mass., 14, Adams 15, N. Adams 16.

EIGHT BELLS (Brothers Byrne): Laconia, N. H., Sept. 12, Concord 13, Lawrence, Mass., 14, Lowell 15, 16, Woonsocket, R. I., 18, Taunton, Mass., 19, 20, Brockton 21, Fall River 22, 23.

ELDON COMEDIANS (G. H. Eldon, mgr.): Charleston, Ill., Sept. 11-16, E. St. Louis 17, Belleville 18-24, Marphysboro 25-30.

ELLEFORD CO.: Grass Valley, Cal., Sept. 11-16, Reno, Nev., 18-23, Carson 25-30.

ELROY STOCK: (E. S. Brigham, mgr.): Norristown, Pa., Sept. 11-16, Chester 18-23, Lancaster 25-30.

ELROY STOCK (Edwin Elroy, mgr.): Hartford, Conn., Sept. 11-16, Waterbury 18-23, Holyoke, Mass., 25-30.

EMPIRE STOCK (Joseph Greene): Gloucester, Mass., Sept. 11-16, Portsmouth, N. H., 18-23, Westerly, R. I., 25-30.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Cincinnati, O., Sept. 11-16, Indianapolis, Ind., 18-23, St. Louis, Mo., 25-30.

EWING-TAYLOR: Hannibal, Mo., Sept. 11-16.

FABIO ROMANI: Rockville, Conn., Sept. 12, Pawtucket, R. I., 14-16, Lowell, Mass., 18-20, Manchester, N. H., 21-23, Waltham, Mass., 25, Chelsea 26, Brunswick, Me., 28, Rockland 30.

FAUST (Porter J. White): Lapeer, Mich., Sept. 18, Ionia 19, Big Rapids 20, Mt. Pleasant 21, Alpena 22, Mt. Clemens 25, Monroe 26, Ann Arbor 27, Jackson 29, Hillsdale 30.

FERGUSON BROTHERS' COMEDY: Brazil, Ind., Sept. 11-16, Anderson 18-23, Crawfordsville, 25-30.

FERRIS COMEDIANS (Dick Ferris, mgr.): Freeport, Ill., Sept. 11-16, Decatur, 18-23, Cairo 25-30.

FINNIGAN'S BALL (Joe W. Spears, mgr.): Utica, N. Y., Sept. 12, Oswego 13, Rome 14, Ithaca 15, Elmira 16, Corning 18, Hornellsville 19, Niagara Falls 20, Dunkirk 21, Jamestown 22, Corry, Pa., 23, Philadelphia 25-30.

FISKE, MRS. (Chas. E. Power, mgr.): New York city Sept. 12—indefinite.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.

FOR HER SAKE (Edwin Gordon Lawrence, mgr.): Chicago, Ill., Sept. 11-16.

FRITZ IN A MAD HOUSE (H. S. Taylor, mgr.): Carlisle, Pa., Sept. 12, Tyrone 13, Johnstown 14, Jeannette 15, Alliance, O., 16.

FROST STOCK: Cardinal, Ont., Sept. 15, Valleyfield 16.

GIBNEY-HOEFFLER (Eastern: Jack Hoeffler, mgr.): Kankakee, Ill., Sept. 11-16.

GREAT NORTHERN STOCK: Sheridan, Ind., Sept. 11-16.

GRIFFITH, E. C.: Woodstock, Wis., Sept. 11-16.

HACKETT, JAS. K. (Daniel Frohman, mgr.): New York city Oct. 2—indefinite.

HARCOURT, JESSIE: Newburyport, Mass., Sept. 11-16, Gloucester 18-23.

HART COMEDY: Connersville, Ind., Sept. 11-16.

HASWIN, CARL A. (John P. Magie, mgr.): Hoboken, N. J., Sept. 22-24, Asbury Park 26, Paterson 28-30.

HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): Houston, Tex., Sept 12, Corsicana 13, Waco 14, Temple 15, Austin 16, San Antonio 17, Ft. Worth 18, Dallas 19, Dennison 20, Sherman 21, Marshall 22, Shreveport, La., 23.

HEARTS OF OAK (Herne's: William B. Gross, mgr.): New York city, Sept. 11-16, Saratoga, N. Y., 18, Schenectady 19, Johnstown 20, Amsterdam 21, Troy 22, Cohoes 23, New York city 25-30.

HENDRICKS, BEN (A Yenuine Yentleman: Arthur C. Alston, mgr.): Cheyenne, Wyo., Sept. 12, Loraine 13, Rawlins 14, Rock Springs 15, Brigham, U., 16, Salt Lake City 18-20, Park City 21, Ogden 22, Logan 23, Virginia City, Nev., 25, Reno 26; Auburn, Cal., 27, San Francisco Oct. 2-7.

HILLMAN, MAUDE: Northampton, Mass., Sept. 18-23, Saratoga, N. Y., 25-30.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Wheeling, W. Va., Sept. 4-16.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Muncie, Ind., Sept. 11-18.

HIS BETTER HALF: Cincinnati, O., Sept. 11-16.

HOLDEN COMEDY: Davenport, Ia., Sept. 11-16.

HOW HOPPER WAS SIDE TRACKED: Chicago, Ill., Sept. 4-16.

HOTEL TOPSY TURVY: Kansas City, Mo., Sept. 14-16, St. Louis, 18-23, Denver, Col., 25-30.

HUMPTY DUMPTY: Cincinnati, O., Sept. 18-23.

HUMAN HEARTS (W. E. Nankeville, mgr.): Waterbury, Conn., Sept. 10-13, Schenectady, N. Y., 14, Utica 15, 16, Watertown, 18, Fulton 19, Cortland 20, Oneonta 21, Geneva 22, Auburn 23, Hornellsville 25, Bradford, Pa., 26, Olean, N. Y., 27, Erie, Pa., 28, Titusville 29, McKeesport 30.

HUNTLEY-JACKSON: Jackson, Mich., Sept. 11-16, Lima, O., 18-23, Sandusky 25-30.

IN OLD KENTUCKY: Milwaukee, Wis., Sept. 11-16.

IN PARADISE: New York city Sept. 4—indefinite.

IRWIN, MAY (H. B. Sire, mgr.): New Haven, Ct., Sept. 15, Bridgeport 16, Newark, N. J., 18-23.

JAMES-KIDDER-HANFORD: Pittsburg, Pa., Sept. 18-23, Washington, D. C., 25-30.

JAMES, TRUE S. (Clark A. Shaw, mgr.): Flint, Mich., Sept. 18, Owossa 19, Pontiac 20, Bay City 21, Ann Arbor 25, Lindlay, O., 26, Ft. Wayne, Ind., 27.

KELCEY-SHANNON: Harlem, N. Y., Sept. 11-16.

KELLY KENT (A. E. Davidson, mgr.): Alpena, Mich., Sept. 11-16, Cheboygan 18-20.

KELLY'S KIDS: Waterbury, Conn., Sept. 16.

KENDAL, MR. AND MRS.: Philadelphia, Pa., Oct. 9-14.

KERNELL, JOHN: Wilmington, N. C., Sept. 12, Charlotte 13, Asheville 14, Knoxville, Tenn., 15, Chattanooga 16, Birmingham, Ala., 18, Atlanta, Ga., 19, 20, Augusta 21, Charleston, S. C., 22, 23, Jacksonville, Fla., 25, 26, Macon, Ga., 27, Montgomery, Ala., 28.

KEYSTONE DRAMATIC: Defiance, O., Sept. 11-16.

KIDNAPPED IN NEW YORK: Fall River, Mass., Sept. 11-13, Plymouth 14, Lynn 15, 16, Manchester, N. H., 18-20, Holyoke, Mass., 21-23.

KING DRAMATIC (N. Appel, mgr.): Harrisburg, Pa., Sept. 11-16, Shamokin 18-23, Reading 25-30.

KLIMT-HEARN: Chicago, Ill., July 24—indefinite.

LEE, AMY (A. G. Delamater, mgr.): Washington, D. C., Sept. 11-16, Philadelphia, Pa., 18-23.

LEE COMEDIANS (Harry T. Lee, prop. and mgr.): Fulton, N. Y., Sept. 11-16.

LEBOYLE, HENNESSY (Other People's Money: W. S. Butterfield, mgr.): Turner Falls, Mass., Sept. 12, Northampton 13, Waterbury, Conn., 14-16, Webster, Mass., 18, Clinton 19, Nashua, N. H., 20, Haverhill, Mass., 21, Booth Bay, Me., 22, Bangor 23, Togus 25, Gardiner 26, Fairfield 27, Belfast 28, Rockland 29, Camden 30.

LEWIS, DOROTHY (E. J. Bulkeley, mgr.): Toledo, O., Sept. 10-13, Ypsilanti, Mich., 14, Elkhart, Ind., 15, Ft. Wayne 16.

LEWIS, JEANNETTE: Dubuque, Ia., Sept. 11-16.

LONDON LIFE: Toronto, Can., Sept. 11-16, Guelph 18, Berlin 19, Brantford 20, Hamilton 21, St. Thomas 22, Chatham 23.

LOST IN LONDON: Boston, Mass., Sept. 11-16.

LOST IN SIBERIA (Thomas H. Davis, mgr.): New York city Sept. 11-16.

LYCEUM STOCK (Dan'l Frohman, mgr.): Bridgeport, Conn., Sept. 15, Worcester, Mass., 16, Providence, R. I., 18-20, New Haven, Conn., 21, Hartford 22, Springfield, Mass., 23, Albany, N. Y., 25, Syracuse 26, Rochester 27, Buffalo 28-30.

MCAULIFFE, JERE (H. Q. Emory, mgr.): Milford, Mass., Sept. 11-16, Newport, R. I., 18-23, Clinton, Mass., 25-30.

MCCARTHY, MILES: Chicago, Ill., Sept. 11-16.

MCFADDEN'S FLATS (Gus Hill): Hartford, Conn., Sept. 25-27, Bridgeport 28-30.

MCPHEE, ANDREW: Duluth, Minn., Sept. 11-16.

MACAULEY-PATTON: McKeesport, Pa., Sept. 11-16, Wheeling, W. Va., 18-23.

MACK, ANDREW: New York city Sept. 2-30.

MANHATTAN STOCK (Renfrew and Weis, mgrs.): Galveston, Tex., 11-16.

MANTELL, ROBERT B. (W. M. Hanley, mgr.): Pittsburg, Pa., Sept. 11-16, Youngstown, O., 18, Akron 19, Canton 20, Mansfield 21, Toledo 22, 23, Coldwater, Mich., 25, Jackson 26, Battle Creek 27, Dowagiac 28, So. Bend, Ind., 29, Racine, Wis., 30.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Chicago, Ill., Oct. 2-Nov. 4.

MARLOWE, JULIA: Jersey City, N. J., Sept. 11-16, New York city 18-23.

MATHEWS AND BULGER: La Crosse, Wis., Sept. 13, 14, Madison 15, Oshkosh 16, Milwaukee 18-23, St. Louis, Mo., 25-30.

MAXWELL STOCK: Plymouth, Mich., Sept. 11-16, Hicksville, O., 18-23.

MILLER, HENRY (Charles Frohman, mgr.): New York city Sept. 18—indefinite.

MISS HARUM SCARUM: Washington, D. C., Sept. 11-16.

MISS HOBBS (Charles Frohman, mgr.): New York city Sept. 7-30.

MISTAKES WILL HAPPEN: St. Paul, Minn., Sept. 11-16, Minneapolis 18-23.

MISS PLASTER OF PARIS (Thomas H. Davis, mgr.): Montreal, Can., Sept. 14-16, Lynchburg, Va., 18, Roanoke 19, Bristol 20, Knoxville, Tenn., 21, Atlanta, Ga., 23.

MITCHELL'S ALL-STAR PLAYERS (R. Frank Mitchell, mgr.): Scranton, Pa., Sept. 11-16, Pittston 18-23.

MONEY TO BURN (Baker and Bunelle, mgrs.): Middleton, Ind., Sept. 12, Newcastle 13, Knightstown 14, Albany 15, Dunkirk 16, Hartford 18, Huntington 19, Bryant, O., 21, Napoleon 22.

MOREY STOCK: Paola, Kan., Sept. 11-16, Emporia 18-23.

MORRISON COMEDY (Morrison and Powers, props.): Eastport, Me., Sept. 11-16, Rockland 18-20.

MORTIMER, CHARLES (Boyd Carroll, mgr.): Kane, Pa., Sept. 11-16, Johnsonburg 18-23, Renovo 25-30.

MR. BLUFF OF NEW YORK (Charles F. Edwards, mgr.): Royersford, Pa., Sept. 16, Bordentown, N. J., 19, Milford, Pa., 20, Reading 21-23.

MR. PLASTER OF PARIS (A. J. Busby, mgr.): Baraboo, Wis., Sept. 12, Madison 13, Elgin, Ill., 14, Dubuque, Ia., 15, Clinton 16, Rock Island, Ill., 17, Moline, Ia., 19, Davenport 20, Muscatine 21, Burlington 22, Madison 23, Keokuk 25, Ottumwa 26, Iowa City 27, Cedar Rapids 28, Waterloo 29, Marshalltown 30.

MR. PLASTER OF PARIS (Joseph P. Harris, mgr.): Havre de Grace, Md., Sept. 12, Suffolk, Va., 13, Norfolk 14, Petersburg 15, Charlottesville 16, Lynchburg 18, Roanoke 19, Bristol 20, Knoxville, Tenn., 21, Chattanooga 22, Atlanta, Ga., 23.

MRS. R. O'SHAUGHNESSEY (George W. Monroe): N. Adams, Mass., Sept. 13, Holyoke 14, Springfield 15, Meriden, Conn., 16, Newark, N. J., 18-23, Roanoke, Va., 25, Knoxville, Tenn., 26, Chattanooga 27, Birmingham, Ala., 28, Selma 29, Meridian, Miss., 30.

MURRAY AND MACK (Joe W. Spears, mgr.): Chicago, Ill., Sept. 11-16, Jackson, Mich., 18, Marshall 19, Battle Creek 20, Coldwater 21, Ann Arbor 22, Pontiac 23.

MYERS, IRENE (Will H. Myers, mgr.): Mansfield, O., Sept. 11-16, Salem 18-23, Ft. Wayne, Ind., 25-30.

NATIONAL THEATRE (Harry L. Beck, mgr.): Augusta, Wis., Sept. 11-16, Chippewa Falls 18-23.

NATURAL GAS (Eddie Girard: Andrew Mackay, mgr.): Chicago, Ill., Sept. 17-Oct. 8.

NEILL STOCK: St. Paul, Minn., July 24—indefinite.

NELSON, RODERIC: Linton, Ind., Sept. 11-16.

NEW YORK STOCK: West Liberty, Ia., Sept. 11-16, Marengo 18-23.

NEXT DOOR (Royer Bros.': J. H. Arthur, mgr.): Westchester, Pa., Sept. 12, Bridgeton, N. J., 13, Asbury Park 14, Red Bank 15, Elizabeth 16, Paterson 18-20, Yonkers, N. Y., 21, Tarrytown 22, Poughkeepsie 23.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Cleveland, O., Sept. 11-16, Detroit, Mich., 18-23, Chicago, Ill., 25-30.

OLD PUDDIN' HEAD (Eddie Weston): Philadelphia, Pa., Sept. 11-16, Scranton 18-20, Wilkes-Barre 21-23.

O'NEILL, JAMES: Trenton, N. J., Sept. 16, Philadelphia, Pa., 18-30.

ON AND OFF (Charles Frohman, mgr.): Brooklyn, N. Y., Sept. 11-16, Boston, Mass., 18-30.

ON THE STROKE OF TWELVE: Bay City, Mich., Sept. 13, Saginaw 14, Flint 15, Ann Arbor 16, Cleveland, O., 18-23, Detroit, Mich., 25-30.

ON THE WABASH (Edward C. White, mgr.): Hoboken, N. J., Sept. 10-13, Allentown, Pa., 14, Reading 15, Mauch Chunk 16, Carbondale 18, Scranton 19, Wilkes-Barre 20, Binghamton, N. Y., 21, Rome 22, Utica 23, Syracuse 25-27, Rochester 28-30.

OVER THE FENCE (Gus Hill, mgr.): Derby, Conn., Sept. 28, Stamford 29, So. Norwalk 30, Waterbury Oct. 2-4, Bridgeport 5-7.

OWEN, WILLIAM (Phil A. Kilfoil, mgr.): Belvidere, Ill., Sept. 11, 12, Ft. Atkinson, Wis., 13, 14, Whitewater 15, 16, Watertown 17, Janesville 18, 19, Beloit 20, 21, Freeport, Ill., 23, 24, Maquoketa, Ia., 25, 26, Clinton 27, 28.

PAIGE, MABEL (Marshall and Co., mgrs.): Frederick, Md., Sept. 11-13, Fredericksburg 15-17.

PAYTON, CORSE COMEDY (E. M. Gotthold, mgr.: Brockton, Mass., Sept. 4-16, New Bedford 18-30.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Pittsfield, Mass., Sept. 11-16, Lynn 18-23, Taunton 25-30.

PECK'S BAD BOY (George M. Heath): Lawrence, Mass., Sept. 12, Waltham 13, Lowell 14-16, Nashua, N. H., 18, Hyde Park, Mass., 19, Quincy 20, Lynn 21-23.

PERUCHI-BELDINI: Athens, Ga., Sept. 11-16, Anderson, S. C., 18-23.

PETER'S COMEDY: Jacksonville, Fla., Sept. 11-16, Savannah, Ga., 18-23, Brunswick 25-27, Charleston, S. C., 28-30.

PRINGLE, JOHNNIE: Madison, Neb., Sept. 11-16.

REED, ROLAND: Boston, Mass., Sept. 4-16, Cleveland, O., 18-23, Chicago, Ill., 25-30.

REMEMBER THE MAINE (Western: Lincoln J. Carter, prop.: Charles H. Haystead, mgr.): Franklin, Ky., Sept. 12, Columbia, Tenn., 13, Decatur 15, Chattanooga 16, Dalton, Ga., 18, Cartersville 19, Rome 20, Carrollton 21, Gainesville 22, Griffin 23, Atlanta 25-27, Montgomery, Ala., 28, Burmingham 29, 30.

REMEMBER THE MAINE (Eastern: Lincoln J. Carter, prop.): Madison, Ind., Sept. 12, N. Vernon 13, Vincennes 14, Terre Haute 15, Paris, Ill., 16, Muncie, Ind., 18, Union City 19, Greenville, O., 20, Piqua 21, Urbana 22, Springfield 23.

RENTFROW STOCK: Lafayette, Ind., Sept. 4-16, Crawfordsville 18-23.

RHODES MERRYMAKERS: Elizabeth, N. J., Sept. 11-16.

ROBER, KATHERINE (Charles Hassenforder, mgr.): Wilmington, Del., Sept. 11-16, Wilkes-Barre, Pa., 18-23, Scranton 25-30.

ROBSON, STUART (D. V. Arthur, mgr.): Providence, R. I., Sept. 11-13, New York city 18—indefinite.

ROBSON THEATRE: Knoxville, Tenn., Sept. 11-16.

ROGERS BROS.: Philadelphia, Pa., Sept. 4-16, New York city 18-30.

RUBLE KREYER THEATRE: Taylor, Tex., Sept. 11-16.

RUSSELL, ANNIE: New York city Sept. 7-30.

RUSSELL COMEDIANS: Latrobe, Pa., Sept. 12.

RUSSELL, SOL SMITH: Brooklyn, N. Y., Sept. 18-23, Wilkes-Barre, Pa., 25, Elmira, N. Y., 26, Ithaca 27, Syracuse 28, Rochester 29, 30.

RYAN, DANIEL R. (E. A. Schiller, mgr.): Canton, N. Y., Sept. 11-16, Plattsburg 18-23, Burlington, Vt., 25-30.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Paterson, N. J., Sept. 11-16.

SHANNON CO. (Harry Shannon mgr.): Lorain, O., Sept. 11-16.

SHAW CO.: Seattle, Wash., Sept. 3-16.

SHEA-MCAULIFFE COMEDY (H. Q. Emery, mgr.): Milford, Mass., Sept. 11-16, Newport, R. I., 18-23, Clinton, Mass., 25-30.

SHEA, THOMAS E. (G. W. Combs, mgr.): Fall River, Mass., Sept. 18-23, New York city 25—indefinite.

SHEARER, TOMMY: Elyria, O., Sept. 11-16, Salem 18-23, Wooster 25-30.

SHELDON STOCK: McLeansboro, Ill., Sept. 11-16.

SHENANDOAH: Minneapolis, Minn., Sept. 11-16.

SHERLOCK HOLMES (William Gillette): Washington, D. C., Oct. 23-28.

SHEYNE STOCK: Grinnell, Ia., Sept. 28-30.

SHIRLEY, JESSIE: Oregon City, Ore., Sept. 11-16.

SHORE ACRES (William B. Gross, mgr.): Ottawa, Can., Sept. 11-13, Quebec 14-16, Montreal 18-23, Brockville 25, Ogdensburg, N. Y., 26, Geneva 27, Batavia 28, Lockport 29, Niagara Falls 30.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.

SHUBERT STOCK: Portland, Me., Aug. 28—indefinite.

SIDE TRACKED (Elmer Walters, mgr.): Columbia, Mo., Sept. 12, Moberly 13, Sedalia 14, St. Joseph 15, 16.

SI PLUNKARD (J. C. Lewis: Bob Mack, mgr.): Muskegon, Mich., Sept. 12, Allegan 13, Three Rivers 14, Niles 15, Kalam

THE HUSTLER: Pittston, Pa., Sept. 12, Tunkhannock 13, Bethlehem 14, Williamsport 15, Danville 16, Sunbury 18, Allentown 20, Pottstown 21.
THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Lynn, Mass., Sept. 28-30, Worcester Oct. 2-7.
THE KIDNAPPERS OF NEW YORK: Lowville, N. Y., Sept. 11-16.
THE LITTLE MINISTER: Westfield, Mass., Sept 12, Schenectady, N. Y., 13, Amsterdam 14, Herkimer 15, Gloversville 16, Toronto, Ont., 18-23, Hamilton 25, Niagara Falls, N. Y., 26, Jamestown 27.
THE LOBSTER (Fisher and Carroll; Edgar Selden, mgr.): Paterson, N. J., Sept. 25.
THE MISSOURI GIRL: Elkhorn, Wis., Sept. 12, Kenosha 13, Oconomowoc 14, Watertown 15, Beloit 16, Belvidere, Ill., 18, Mt. Carroll 19, Freeport 20, Dixon 21, Sterling 22, Rock Island 23, Peru 24, Kewanee 25, Galesburg 26, Burlington 27, Bushnell 28, Macomb 29, Monmouth 30.
THE MOTHER (Martin J. Dixon, mgr.): New York city Sept. 25-31.
THE MOUNTAIN HERO (Henry Melnotte, mgr.): Columbia, Pa., Sept. 19, Lancaster 20, Mt. Carmel 21, Mahanoy City 22, Royersford 23.
THE MUSKETEERS (James O'Neill; Liebler and Co., mgrs.): Trenton, N. J., Sept. 16, Philadelphia, Pa., 18-30.
THE MYSTERIOUS MR. BUGLE: Allentown, Pa., Sept. 12, Easton 13, Pottsville 14, Lebanon 15, Carlisle 16, Suffolk, Va., 18, Newport News 19, Norfolk 20, 21, Richmond 22, 23, Lynchburg 26, Bristol 27, Knoxville, Tenn., 29, Chattanooga 30.
THE PAY TRAIN: Rhinelander, Wis., Sept. 13, 14, Antigo 15, 16, Marshfield 18, 19, Eau Claire 20, Menominee 21, Winona, Minn., 22, 23.
THE PLAYERS (Moreton Baker, mgr.): Oskaloosa, Kan., Sept. 11, 12, Valley Falls 13, 14, Horton 15, 16, Holton 18, 19.
THE PURPLE LADY: St. Louis, Mo., Sept. 11-16, Cincinnati, O., 18-23.
THE QUEEN OF CHINATOWN: Jersey City, N. J., Sept. 11-16.
THE REAL WIDOW BROWN: Erie, Pa., Sept. 14.
THE RISING GENERATION (Billy Barry; Geo. Felix, mgr.): South Norwalk, Conn., Sept. 12, Derby 13, New Britain 14, Waterbury 16, Worcester, Mass., 18-23, Fall River 25, Salem 26, Brockton 27, Newport, R. I., 29, Hartford, Conn., 30.
THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): New Orleans, La., Sept. 10-16, Lake Charles 17, Houston, Tex., 18, Galveston 19, Austin 20, San Antonio 21, Waco 22, Dallas 23, Ft. Worth 25.
THE SPAN OF LIFE (E. E. Zimmerman, mgr.): Philadelphia, Pa., Sept. 11-16, New York city 18-23, Worcester, Mass., 25-30.
THE SPORTING DUCHESS (C. L. Durban, mgr.): Brooklyn, N. Y., Sept. 25-30.
THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Pittsfield, Me., Sept. 12, Fairfield 13, Togus 14, Lewiston 15, 16, Brunswick 18, Farmington 19, Norway 20, Berlin, N. H., 21, Newport, Vt., 22, St. Johnsbury 23, Barre 25, Montpelier 26, St. Albans 27, Plattsburg, N. Y., 28, Fair Haven, Vt., 29, Keene, N. H., 30.
THE SLEEPING CITY: Orillia, Ont., Sept. 12, Barre 13, Oshawa 14, Port Hope 15, Coburg 16.
THE TELEPHONE GIRL (Geo. W. Lederer, mgr.): Norfolk, Va., Sept. 11, 12, Newport 13, Lynchburg 15, Danville 16, Knoxville, Tenn., 18, Chattanooga 19, Atlanta, Ga., 20, 21, Birmingham, Ala., 22, New Orleans, La., 25-30.
THE THREE MUSKETEERS: Toledo, O., Sept. 11-13, Columbus 14-16.
THE TURTLE: Lynn, Mass., Sept. 12, Manchester, N. H., 13, Lowell, Mass., 14.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Brooklyn, N. Y., Sept. 25-30.
THE WHITE HEATHER (Rose Coghlan): Providence, R. I., Sept. 11-16, Brooklyn, N. Y., 18-30.
THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Syracuse, N. Y., Sept. 18-20, Rochester 21-23, Cleveland, O., 25-30.
THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Chicago, Ill., Sept. 4-16.
THE WHEEL OF FORTUNE: Rhinelander, Wis., Sept. 12, 13.
THE WYOMING MAIL: Chicago, Ill., Sept. 11-16.
THOSE HEAVENLY TWINS (W. Coleman Parker, mgr.): Bethlehem, Pa., Sept. 12, Williamsport 13, 14, Northumberland 15, Mt. Carmel 18, Mahanoy City 19, Reading 21.
THROUGH THE BREAKERS (Gus Hill): Schenectady, N. Y., Sept. 23, Albany 25-27, Troy 28, Gloversville 29, Cohoes 30.
TOWN TOPICS (A. Q. Scammon, mgr.): Johnstown, Pa., Sept. 12, Ft. Wayne, Ind., 13, Logansport 14, Streator 15, Oskaloosa, Ia., 18.

TWO JOLLY ROVERS (J. F. Leonard): Hartford, Conn., Sept. 11-13, Yonkers, N. Y., 14, Plainfield, N. J., 15, Easton, Pa., 18, Allentown 19, Pottsville 20, Reading 21, Lancaster 22, Columbia 23.

TWO LITTLE VAGRANTS: Binghamton, N. Y., Sept. 12, Scranton, Pa., 13, 14, Wilkes-Barre 15, Reading 16, Baltimore, Md., 18-23, Philadelphia, Pa., 25-30.
TWO MARRIED MEN (Charles E. Schilling, mgr.): Quincy, Ill., Sept. 12, Keokuk, Ia., 13, Ft. Madison 14, Burlington 15, Ottumwa 16, Des Moines 18, 19, Oskaloosa 20, Newton 21, Marshalltown 22, Cedar Rapids 23, Davenport 24, Moline, Ill., 25, Clinton, Ia., 26, Dubuque 27, Rockford, Ill., 28, Beloit, Wis., 29, Janesville 30.

UNCLE TOM'S CABIN (Al. W. Martin, sole owner): Lima, O., Sept. 12, St. Marys 13, Anderson, Ind., 14, Greensburg 15, New Albany 16, Louisville, Ky., 18-23.
UNCLE TOM'S CABIN (Burdett): Tama, Ia., Sept. 12, Belle Plains 13, What Cheer 14, Oskaloosa 16, Albia 19, Fairfield 20, Marion 23, Newton 26.
UNCLE TOM'S CABIN (Middaugh's): Gaines, Pa., Sept. 12, Westfield 13, 14, Elkland 15, Blossburg 16.
UNCLE TOM'S CABIN (Palmer's; Dailey and Goodhart, mgrs.): Columbia, Pa., Nov. 4.
UNDER THE DOME (Eastern; Martin Golden, mgr.): Union City, Ind., Sept. 12, Portland 13, Hartford City 14, Montpelier 15, Peru 16, Marion 18, Paulding, O., 19, Ft. Wayne, Ind., 20, Auburn 21, Defiance, O., 22, Delphos 23, Lima 25, New Bremen 26, Piqua 27, Springfield 28, St. Marys 29, Xenia 30.
UNDER THE DOME (Western): Iron Mt., Mich., Sept. 12, Menominee 13, Marinette 14, Oconto, Wis., 15, New London 16, Oshkosh 17, Ripon 18, Fond du Lac 19, Janesville 20, Waukesha 21, Portage 22, Steven's Point 23.
UNDER THE RED ROBE: Brooklyn, N. Y., Sept. 4-16, Providence, R. I., 18-23, Attleboro, Mass., 25, Lynn 26, Springfield 27, Meriden, Conn., 28, Waterbury 29, New Haven 30.
UNCLE JOSH SPRUCEBY (Eastern): Marion, O., Sept. 12, Lima 13, Dayton 14-16.
UNCLE JOSH SPRUCEBY (Western): Alexandria, Ind., Sept. 12, Anderson 13, Marion 14-16.
VALENTINE STOCK: Columbus, O., Sept. 4-16.
VANCE COMEDY: Elmira, N. Y., Sept. 12-14, Corning 15, 16, Mahanoy City, Pa., 18-20, Allentown 21-23.
VAN DYKE AND EATON: Kewanee, Ill., Sept. 11-16, Davenport, Ia., 18-23, Taylorville 25-30.
VICTORIA STOCK: Columbus, O., April 17—indefinite.
VILLA, AGNES WALLACE (Sam B. Villa, mgr.): Brooklyn, N. Y., Sept. 25-30.
WAITE STOCK: Haverhill, Mass., Sept. 11-16, Lawrence 18-23, Dover, N. H., 25-30.
WAITE'S COMEDY: Paterson, N. J., Sept. 11-16, Trenton 18-23, Yonkers, N. Y., 25-30.
WAGONER, MARGUERITE: Holton, Kan., Sept. 11-16.
WALSH-MACDOWELL (Ben Stern, mgr.): Chicago, Ill., Sept. 4-16, Milwaukee, Wis., 18-23, Cleveland, O., 25-30.
WALTER, LESTER, STOCK: Altoona, Pa., Sept. 11-16, Johnstown 16-23.
WALTERS, JULE: Chicago, Ill., Sept. 3-16, Hammond, Ind., 17, Michigan City 18, Niles, Mich., 19, Mishawaka, Ind., 20, Rochester 21, Ft. Wayne 23, Jackson, Mich., 25, Bay City 26, Saginaw 27, Howell 28, Fostoria, O., 29, Galion 30.
WARD AND VOKES: Cleveland, O., Sept. 11-16, Detroit, Mich., 18-23.
WARDE, FREDERICK (Clarence M. Brune, mgr.): Richmond, Va., Sept. 18, 19, Newport News 20, Suffolk 21, Norfolk 22, 23, Wilmington, N. C., 25, Charleston, S. C., 26, Augusta, Ga., 27, Macon 28, Atlanta 29, 30.
'WAY DOWN EAST: Boston, Mass., Aug. 28-Sept. 30.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Jersey City, N. J., Sept. 11-16, Philadelphia, Pa., 18-23.
WHO IS WHO: London, Can., Sept. 11-13, St. Catherines 14, Hamilton 15, 16, St. Thomas 18, Chatham 19, Ann Arbor, Mich., 20, Jackson 21, Battle Creek 22, Chicago, Ill., 25-30.
WHY SMITH LEFT HOME: New York city Sept. 4—indefinite.
WIEDEMANN'S BIG SHOW (Willis Bass., business mgr.): Paris, Ky., Sept. 11-17, Glasgow 18-24.

WOLFE, HARRISON J. (W. Weisberg, mgr.): New York city Sept. 18-23, Jersey City, N. J., 25-30, Washington, D. C., Oct. 2-7.
WOODWARD STOCK: Kansas City, Mo., Sept. 3—indefinite.
WOODWARD-WARREN (Guy Woodward, mgr.): Atlanta, Ga., Sept. 11-16, Augusta 18-23.
ZAZA (Mrs. Leslie Carter): New York city Sept. 11-30.
ZORAH: Chicago, Ill., Sept. 4—indefinite.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON: Poughkeepsie, N. Y., Sept. 11-16.
BANDA ROSSA: New York city Sept. 25-30.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Rochester, N. Y., Sept. 10-13, Buffalo 14-16, Cleveland, O., 18-23, Detroit, Mich., 25-30.

BLACK 400 (Charles P. Trux, mgr.): Stoughton, Wis., Sept. 12, Watertown 13, 14, Waupaca 15.
BOSTON LYRIC: Spokane, Wash., Sept. 11-16.
BOSTON SERENADERS: Philadelphia, Pa., Sept. 11—indefinite.
BOSTONIANS: Schenectady, N. Y., Sept. 12, Albany 13, Oswego 14, Syracuse 15, 16, Ithaca 18, Rochester 19, 20, Buffalo 21-23, Utica 25, Springfield, Mass., 26, Hartford, Conn., 27, 28, New Britain 29, Worcester, Mass., 30.
BROADWAY THEATRE OPERA: Midland Beach, N. Y., Aug. 21—indefinite.
DANIELS, FRANK: Scranton, Pa., Oct. 9.
DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Montreal, Can., Sept. 11-16, Albany, N. Y., 18, Syracuse 19, Erie, Pa., 20, Agron, O., 21, Canton 22, Springfield 23, Cincinnati 25-30.
HOPPER, DE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28—indefinite.
JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Waterbury, Conn., Sept. 25, New Haven 26, New Britain 27, Middletown 28, Hartford 29, New London 30.
OLYMPIA OPERA (E. F. Seamans, mgr.): Des Moines, Ia., Sept. 2-23, Dubuque, Oct. 2-17.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Manchester, N. H., Sept. 11-16.

THE BEGGAR PRINCE: Albion, Mich., Sept. 18-23, Rochester, Ind., 25-30.
THE BRIDE ELECT: Newport, R. I., Sept. 25, Fall River, Mass., 26, Woonsocket, R. I., 27, Willimantic, Conn., 28, Worcester, Mass., 29, Lowell 30.
THE MAN IN THE MOON: New York city April 24—indefinite.
THE ROUNDERS (George W. Lederer, mgr.): New York city July 12—indefinite.
WILSON, FRANCIS: New York city Sept. 18—indefinite.

VARIETY.

AMERICAN BURLESQUERS: Baltimore, Md., Sept. 11-16.
AMERICA'S VAUDEVILLE STARS: Cincinnati, O., Sept. 10-16, Milwaukee, Wis., 17-23.
AUSTRALIAN BEAUTIES: Pittsburg, Pa., Sept. 11-16.
BIG GAIETY (Rice and Barton, mgrs.): Columbus, O., Sept. 14-16, Louisville, Ky., 18-23.
BIG SENSATION: Montreal, Can., Sept. 11-16.
BOWERY BURLESQUERS: Brooklyn, N. Y., Sept. 11-16.
CITY SPORTS (Phil Sheridan, mgr.): New York city Sept. 1-16, Brooklyn, N. Y., 18-30.
CITY CLUB (T. E. Miaco, mgr.): Chicago, Ill., Sept. 4-16.
CRACKER JACKS: Buffalo, N. Y., Sept. 11-16.
DAINTY DUCHESS: New York city Sept. 11-16.
GAY MASQUERADERS (Gus Hill): Providence, R. I., Sept. 25-30.
GAY MORNING GLORIES: New York city Sept. 11-16.
GRAHAM SOUTHERN SPECIALTY: Lynn, Mass., Sept. 11-13.
HIGH ROLLERS: Washington, D. C., Sept. 11-16.
HOWARD, MAY: Brooklyn, N. Y., Sept. 11-16.
INDIAN MAIDENS: New York city Sept. 11-23.
IRWIN BROS.': Milwaukee, Wis., Sept. 11-16.
JACK'S, SAM T., OWN: Philadelphia, Pa., Sept. 4-16, Providence, R. I., 18-23.
JOLLY ROVER BURLESQUERS: Hartford, Conn., Sept. 11-13.
KENTUCKY PICKANINNIES (John McCracken, mgr.): Carlisle, Ky., Sept. 15, 16, Mt. Sterling 18, Frankfort 20, Georgetown 21, Stanford 25, Somerset 27, Lawrenceburg 29.
KNICKERBOCKERS: Paterson, N. J., Sept. 11-16.
LINCOLN BROTHERS: S. Amboy, N. J., Sept. 12, Long Branch 14-16, Tom's River 18, Lakewood 19, Red Bank 20, Mt. Holly 21, Salem 22, Bridgeton 23.
LITTLE LAMBS (Harry Morris): Baltimore, Md., Sept. 18-23.
LITTLE MAGNETS: Brooklyn, N. Y., Sept. 4-16.
LONDON BELLES: Fall River, Mass., Sept. 11-16.
LONDON GAIETY GIRLS (John A. Flynn): Vancouver, B. C., Sept. 4-16.
MALONEY'S IRISH VISITORS (Frank W. Nason, mgr.): Freeport, N. Y., Sept. 12, Oyster Bay 13, Glen Cove 14, Roslyn 15, Huntington 16.
MCINTOSH, TOM: Syracuse, N. Y., Sept. 11-13, Rochester 14-16.
MERRY MAIDENS: New York city Sept. 11-16.
MILDRED AND BOUCLERE (John M. Hickey, mgr.): Norfolk, Va., Sept. 25, 26, Newport News 27, Richmond 28-30.
MOULIN ROUGE: Cincinnati, O., Sept. 11-16.
OCTOROONS (Isham's): Philadelphia, Pa., Sept. 11-16, Pittsburg 18-23, Washington, D. C., 25-30.
ORPHEUM TROUBADOURS (Eugene Spofford, mgr.): Menosha, Wis., Sept. 11-16, Appleton 18-23.
PROTOPAPAS TROCADERO (Byron Lindsley): Quincy, Ill., Sept. 20, Keokuk, Ia., 21, Ft. Madison 22, Burlington 23, Centreville 25, Albia 26, Knoxville 27, Newton 28, Nevada 29, Jefferson 30.
REEVES, AL.: Louisville, Ky., Sept. 11-16.
RENTZ SANTLEY (Abe Leavitt, mgr.): New York city Sept. 4-16, Newark, N. J., 18-23, Philadelphia, Pa., 25-Oct. 7.
ROYAL BURLESQUERS: Providence, R. I., Sept. 11-16.

SEMON'S, HARRY W., EXTRAVAGANZA: Boston, Mass., Sept. 11-16, Fall River 18-20, Lynn 21-23, New York city 25-Oct. 14.

SOUTHERN QUADROONS (Jones'): Rochester, N. Y., Sept. 11-13.
TAMMANY TIGERS (Gus Hill): Boston, Mass., Sept. 25-30.
TUXEDO CLUB (Joe Oppenheimer, mgr.): Philadelphia, Pa., Sept. 18-23.
TWENTIETH CENTURY MAIDS: Boston, Mass., Sept. 11-16.
UTOPIAN BURLESQUERS: Boston, Mass., Sept. 11-16, Providence, R. I., 18-23, Fall River, Mass., 25-27, Lowell 28-30.
VANITY FAIR (Gus Hill): Brooklyn, N. Y., Sept. 25-30.
VANITY FAIR (Western; J. J. Collins, mgr.): Butte, Mont., Sept. 10-12, Helena 13, Great Falls 14, Missoula 16, Spokane, Wash., 19, Ritzville 20, Dayton 21, Walla Walla 22, Pendleton, Ore., 23, N. Yakima, Wash., 25, Tacoma 26, New Whatcom 27, Everett 28, Seattle 29, 30.
VICTORIA BURLESQUERS: Providence, R. I., Sept. 11-16.
WATSON SISTERS BURLESQUERS: St. Louis, Mo., Sept. 11-16.
WINE, WOMEN AND SONG BURLESQUE: St. Louis, Mo., Sept. 11-16.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.

MINSTRELS.

BARLOW BROTHERS: Louisville, Ky., Sept. 11-16.
BEACH AND BOWERS: Denver, Col., Sept. 11-16.
CULHANE, CHASE AND WESTON'S: Belfast, Me., Sept. 12, Camden 13, Rockland 15, Bar Harbor 16, Millbridge 18, Jonesport 19, Machias 20, Lubec 21, Eastport 22, 23, Calais 25, Houlton 26, Woodstock, N. B., 27, Fredericton 28, St. John 29, 30.
FIELD'S, AL. G.: Louisville, Ky., Sept. 11, 12, Indianapolis, Ind., 13, Terre Haute 14, Evansville 15, Clarksville, Tenn., 16, Nashville, Tenn., 18, 19, Cairo, Ill., 21, Memphis, Tenn., 22, 23, Birmingham, Ala., 25, Atlanta, Ga., 26, 27, Athens 28, Augusta 29, 30.
GORTON'S: St. Cloud, Minn., Sept. 13, Little Falls 14, Winnipeg, Man., 15, Grafton, N. D., 16.
MAHARA'S: Sedalia, Mo., Sept. 12, Clinton 13, Nevada 14, Rich Hill 15, Ft. Scott, Kan., 16, Joplin, Mo., 17.
NASHVILLE STUDENTS AND GIDEON'S (E. J. Carpenter, mgr.): Bloomington, Ill., Sept. 12.
PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Chicago, Ill., Sept. 11-16, Pittsburg, Pa., 25-30.
RICHARDS AND PRINGLE'S: Grundy Center, Ia., Sept. 13, Iowa Falls 14, Estherville 15, Luverne, Minn., 16, Sioux Falls, S. D., 18, Centerville 19, Yankton 20, Hawarden, Ia., 21.
RUSCO AND HOLLAND'S: St. Louis, Mo., Sept. 11-16, Alton, Ill., 17, De Soto, Mo., 18, Poplar Bluff 19, Jonesboro, Ark., 20, Newport 21, Little Rock 22, Hot Springs 23, Arkadelphia, Ark., 25, Texarkana 26, Jefferson, Tex., 27, Palestine 28, Houston 29, Galveston 30.
SAN FRANCISCO: Norwood, N. Y., Sept. 12, Pottsdam 13.
SCOTT'S, OLIVER: Eau Claire, Wis., Sept. 12, Red Wing 13, Winona 14, La Crosse 15, 16, Owatonna, Minn., 18, Faribault 19, Albert Lea 20, Austin 21, Mason City, Ia., 22, Charles City 23.
SUN'S, GUS: Mannington, W. Va., Sept. 12, Weston 13, Buckhanon 14, Fairmount 15, Piedmont 16, Laconing, Md., 18, Frostburg 19, Bedford, Pa., 20.

VOGEL AND DEMING'S (John W. Vogel, mgr.): Uniontown, Pa., Sept. 12, Connellsville 13, Mt. Pleasant 14, Irwin 15, Greensburg 16, Johnstown 18.

WASHBURN'S, W. L.: Washington, D. C., Sept. 11-16.
WEST'S, WILLIAM H.: Chicago, Ill., Sept. 11-16, Minneapolis, Minn., 18-20, St. Paul 21-23.

CIRCUSES.

BARNUM AND BAILEY: Dundee, Scotland, Sept. 11-13, Aberdeen 14-16, Montrose 18, Arbroth 19, Perth 20, Sterling 21, Dumbarton 22, Paisley 23, Glasgow 25-30.
FOREPAUGH-SELLS BROS.': Emporia, Kan., Sept. 12, Topeka 13, Clay Centre 14, Bellville 15, Beatrice, Neb., 16, St. Joseph, Mo., 18, Chillicothe 19, Carrollton 20, Columbia 21, Macon 22, Ottumwa, Ia., 23, Mt. Pleasant 25, Galesburg, Ill., 26, Mendota 27, Clinton 28, Havana 29, Champaign 30.
MAIN, WALTER C.: Redding, Cal., Sept. 12, Red Bluff 13.
NORRIS BROS.': Toledo, O., Sept. 11-16.
ROBINSON'S, JOHN: Salem, N. C., Sept. 12, Greensboro 13, Reidsville 14, Chatham, Va., 15, Danville 16.
RINGLING BROS.': Grand Island, Neb., Sept. 12, Hastings 13, Kearny 14, Red Cloud 15, Norton, Kan., 16.
SAUTELLE, SIG.: Sackett's Harbor, N. Y., Sept. 12, Adams 13.
WELSH BROS.': Lehighton, Pa., Sept. 12, Slatington 13, Catasauqua 14, Easton 15, 16.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: Marshall, Minn., Sept. 12, Yankton, S. D., 13, Mitchell 14, Sioux Falls 15, Sioux City, Ia., 16, Omaha, Neb., 18, Jefferson, Ia., 19, Webster City 20, Algona 21, Marshalltown 22, Mason City 23, Austin, Minn., 25, Cresco, Ia., 26, Monticello 27, Cedar Rapids 28, Centerville 29.
CLARK BROS.': Stillwater, Ok. T., Sept. 12, Pawnee 15.
DUFFY'S JUBILEE (Bates and Grant, mgrs.): Torrington, Conn., Sept. 12, Winsted 13, St. Barrington, Mass., 14, Adams 15, N. Adams 16, Hoosick Falls, N. Y., 18, Mechanicsville 19, Ballston 20, Saratoga 21, Amsterdam 22, Johnstown 23, Ft. Edward 25, Whitehall 26.
EDNA AND WOOD: En route through Chili, S. A.
GLEASON'S HORSE SHOW: Decatur, Ill., Sept. 7-13.
KALITZ'S BAND: Philadelphia, Pa., June 1-Oct. 6.
LARSEN CONCERT: Paullina, Ia., Sept. 12, Sutherland 13, Peterson 14, Marathon 15, Laurens 16.

SANTANELLI (Arthur G. Thomas, mgr.): Elmira, N. Y., Sept. 11-16.

SCHILZONYI'S HUNGARIAN BAND (C. E. Bray, mgr.): San Francisco, Cal., Sept. 3-Oct. 1.
SEVENGALA: Frankford, Pa., Sept. 11-16, Girardville 18-23, Minersville 25-30.

(Received too late for classification.)

A WILD GOOSE CHASE (Western): Raton, N. M., Sept. 12, Las Vegas 13, Madrid 14, Gallup 15, Williams, Ariz., 16, Prescott 18, Flagstaff 19, Winslow 20, Gallup, N. M., 21, Albuquerque 22, 23.
CHASE-LISTER: Atlantic, Ia., Sept. 11-16, Indianola 18-23, Mo. Valley 25-30.
LOST IN NEW YORK (W. H. Ryno, mgr.): Rondout, N. Y., Sept 12, Catskill 13, Albany 14-16, Utica 18, Oneida 19, Canastota 20, Rochester 21-23, Bridgeport, Conn., 25-27, Hoboken, N. J., 28-30.
THE DANGER SIGNAL: Ashland, Pa., Sept. 12, Milton 13, Shenandoah 14, Allentown 16, Reading 19, Lebanon 20, Harrisburg 21, York 22, Lancaster 23.
MALONEY'S WEDDING: Waverly, Ia., Sept. 13, Osage 14, Austin, Minn., 15, Owatonna 16, Waseca 18, St. Peter 19, Blue Earth 20, Webster City, Ia., 21, Iowa City 22, Eldora 23.

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TELEGRAPHIC NEWS

CHICAGO.

Long Summer Runs End—Zorah's Success—The Christian Presented.

(Special to The Mirror.)

CHICAGO, Sept. 11.

Thanks to one of our occasional and very opportune cool lake waves, we are all right again as to weather, but the torridity of the early part of last week was the limit. However, we have returned to the normal and are all right again.

Two of the successful Summer attractions bade us farewell last Saturday night. We were sorry to lose Mr. Dodson and Miss Irish, after thirteen weeks of Because She Loved Him So, at Powers', but both have left splendid impressions. They were succeeded to-night by Viola Allen, who gave us The Christian for the first time and scored a big hit before a large and fashionable audience. Her support is excellent. Robert Drouet playing John Storm; Harold Russell, Lord Robert Ure; and Edgar Davenport, Horatio Drake, with C. Leslie Allen, Frank Bangs, and a few other young fellows among the rest.

And while The Christian has opened so well at Powers', it is my pleasant privilege to relate that Edwin Arden's new Hebrew play, Zorah, has been packing McVicker's during the past week, in spite of furs and whiskers and intense heat. Manager Litt has staged it superbly, and, barring a little gloom, it is successful, for which all of Arden's many friends are grateful. The company is all that could be asked, Herbert Carr and Rebecca Warren sharing the acting honors with Mr. Arden. Zorah will remain at McVicker's until Sept. 24, when Chauncey Olcott appears in A Romance of Athlone.

Speaking of Irish plays reminds me that this is a regular "Turk week" on the South Side, for Yon Yonson, the famous Swede, has been chased from the Great Northern by Murray and Mack in Finnigan's Ball, heralded by the best lot of printing I have seen in many a day. And up at the Alhambra the colored people of The Coontown 400 have been stampeded by Myles McCarthy in Dear Hearts of Ireland.

Blanche Walsh has really made a big artistic hit at the Columbia in the late Fanny Davenport's Sardou roles, and Melbourne MacDowell seems to play better than ever. This is the last week of the engagement, and last evening there was an elaborate revival of Gismonda. Next week we shall see At the White Horse Tavern at this theatre, for the first time in Chicago.

At the risk of poaching upon the preserves of the vaudeville correspondent, I wish to note the success of Ada Somers McWade in vaudeville here. She had a big reception last week at the Chicago Opera House, is at the Haymarket this week and then goes to the Olympic. Her voice is so much better than the usual vaudeville voice that her hit has been unquestioned.

Arizona closed its long run at the Grand Opera House Saturday night and goes on the road, piloted by Harry Fulton, who has deserted the newspaper business again to "troupe." Arizona was followed last night by Primrose and Dockstader's Minstrels, which had a reception benefiting the event. Dockstader is a whole performance in himself.

Uncle Seth Haskins was followed at the Academy of Music yesterday by The Wyoming Mail, and up the street, at the Bijou, For Her Sake is the bill, with Chattanooga to follow.

When Marshall Wilder went into vaudeville he said to me: "Biff, I'm going to the top in this line of business." He is "making good," too, for this week he is making them laugh on the Masonic Temple Roof, which is twenty stories above the street.

At the Dearborn this week the stock follows An Enemy to the King, with Nancy and company, which is quite a change, and the stock up at Hopkins' is giving The Danites instead of The District Fair—another big change. But both stock companies are equal to anything, from Hamlet up to Uncle Tom's Cabin.

Why Hopper Was Side Tracked is over at the Criterion this week, and it will be followed next Sunday by Lincoln J. Carter's elaborate first production of Hugh Gibson's play, Just Before the Dawn, for which great things are expected, and then will come Manager Ed Giroux with Al. Martin's Uncle Tom's Cabin.

Manager George Middleton, in taking the big vaudeville theatre in St. Louis, has "grabbed off" two Chicago favorites for his staff. One is the old reliable Sam Bolter, the best Uncle Tom in the business, who will run the stage, and the other is "Tommy" Fitzpatrick, the handsome rascal who used to sell Manager Henderson's bald-head seats.

Over at Howard's, formerly the Lyceum, Sam J. Wheeler's company is presenting The Wolves of New York.

Another rechristened house is the Lyric, which Manager Clifford first opened as the Gaiety. It is opposite the City Hall, and was reopened yesterday, under the new name, by James S. Hutton and Martin Julian, with The Coontown 400.

Hoyt's A Stranger in New York is to be at the Great Northern next week, for the first time here at popular prices.

I have been promising to tell you, in choice prose, of my Eastern trip, by mail, but it has been too hot. The ink has evaporated on the pen whenever I have started. Now that it is cooler I hope to embalm my Eastern memoirs, at an early date, in print.

I fear that the condemnation of Dreyfus has lost us a treat. Last week, Alexander Comstock cabled him an offer of $4,000 per night for fifty nights of lectures in this country, offering him $200,000 and expenses for the tour. He also cabled Zola and Charlie Rector's friend, Paty du Clam, about it. Mr. Comstock, by the way, is a very busy man. He is making a temple of magic of Steinway Hall here.

Charles Graft, billed as "a once-famous bandit," is at Middleton's Museum. There is something in a name, after all. "BIFF" HALL.

BOSTON.

New England News—Current Bills—Promised Productions.

(Special to The Mirror.)

BOSTON, Sept. 11.

Hold over attractions are the rule at most of the theatres, but the most interesting of all the changes is made at the Castle Square, where My Friend from India is the play, with Walter E. Perkins in his original character. When he played his first special engagement at that house more than a year ago I told him that he should do this play there, as his own cleverness and the comedy strength of the stock would combine in the best presentation that the play has ever had in Boston. That was precisely the result to-night, and the week will be one of the biggest in the history of the house. The regular season opens Sept. 18 with The Wife.

E. M. Holland and Fritz Williams have made the hits of On and Off at the Hollis, but Esther Tittell has been well received and is already a favorite.

'Way Down East continues at the Tremont and will have a long run. Phœbe Davies makes one of the best impressions.

This is the last week of the engagement of Roland Reed at the Museum, and on account of the great success of His Father's Boy he will not give any of the other comedies which he had in preparation. The Kelcey-Shannon company follow.

Mlle. Fifi is at the Park, but already they are booming Julia Arthur's production of More than Queen, which will be made Oct. 2.

Sporting Life, in which Elita Proctor Otis' death scene is more realistic than the horse race, still does a big business at the Boston and should have a long run.

The "seesaw stock," as they call the double organization of Dr. Lothrop's, has a busy time. Down at the Bowdoin Square one-half of it gives an excellent performance of Lost in London, while the other half moves up to the Grand Dime to give another week of The Sea of Ice.

Marie Jansen is the star attraction of Hoey and Norton's Twentieth Century Comedians at the Grand Opera House this week.

A new drop curtain has been welcomed at the Boston this season. It represents a scene in Venice and is the work of Frank Platzer.

The Bostonians are going to produce The Smugglers of Badayez at the Boston Oct. 2.

Herbert Kelcey and Effie Shannon will produce their new Southern play, Border Side, at the Museum Sept. 25.

E. B. Jack, Roland Reed's manager, left Boston last night on a Western trip in the interests of his star.

I went to New Bedford last week to see Thomas E. Shea's production of Sydney Carton Friday. He has a splendid dramatization of "A Tale of Two Cities" in a prologue and four acts, and the initial performance was a great success.

Edwina Grey met with a painful accident while on her way to Yarmouth, N. S., with the Boston Comedy company, of which she is the versatile leading lady. She fell on the staircase of a steamer and was so seriously hurt that the production of The Little Detective in its new version had to be postponed. Fortunately H. Price Webber's company has such an extended repertoire that its season will go on as usual until Miss Grey is able to reappear.

Lillian Lawrence has come forward in the generous way for which she is noted and volunteered to start a "chain" for the purpose of raising funds so that the Boston Emergency Hospital may be able to resume its good work.

Thomas H. McElroy, of the Tremont, is back in his place at the box-office, after his vacation, most of which was spent at Old Orchard.

George W. Lederer, was expected in Boston last week to pass upon the improvements in the Columbia, but business in New York compelled him to defer his trip here for a few days.

About the meanest thing that I've heard about was told me by the manager of a repertoire company who is so generous that he will not let me use his name. He was down East and he met the manager of an opera company in hard luck. The repertoire manager sympathized and helped him by a loan of $150 in cash, which got the opera company out of town and to success. The next that the first manager heard was in the form of a notice of a meeting of creditors.

N. W. Scott, of the box-office of the Park, is receiving congratulations upon his marriage, which occurred at Wolfboro, N. H., during the Summer.

John B. Schoeffel, manager of the Tremont, is still at Manchester-by-the-Sea, and proposes to remain there until after the first of October.

Franklyn Roberts has been in town, but leaves for New York to rehearse Phroso, in which he will play Constantine, supporting Odette Tyler and R. D. McLean.

John Craig, the new leading man at the Castle Square, has already reached town in preparation for his coming season.

John W. Rose, splendidly placed as comedian at the Bowdoin Square, has had a narrow escape from losing his sight, but with careful attention he has been able to resume active work this season, and has made a decided success.

Several Boston parties are being made up to go down to Providence to see the first performances there of The Gadfly, by Stuart Robson, and Peter Stuyvesant, by W. H. Crane. The production will not be seen here until late in the season.

JAY BENTON.

WASHINGTON.

Lafayette Square Opens—Robert Downing's New Play—Capital Comment.

(Special to The Mirror.)

WASHINGTON, Sept. 11.

The Lafayette Square Opera House opened its season to-night with Washburn's Minstrels to a large audience. The entertainment in minstrelsy was thoroughly pleasing throughout. The company is a large and talented one, and includes Cool Burgess, Lew Benedict, William Patton, Samuel Horner, Harry Hickman, William Caroley, John Horner, Lelliot, Busch and Lelliot, Paul Hickman, L. T. Blain, Harry Weyrich, William Walling, Charles A. Van, Joseph Le Clair, Charles Close, the Morans, Master Tommy McKenna, and the three Romaines.

George W. Monroe in his new farce, Mrs. B. O'Shaughnessey, is the attraction at the Academy of Music, where a full house is in attendance to-night. Mr. Monroe appears to uncommonly good advantage in his new role. An excellent company assists. Eva Wescott, Bessie Ellis, Margaret Lee, Elsie Cressy, Richard Brown, Charles Du Monde, Edward M. Ellis, Grant Smith, and John E. Turton deserve mention. The King of the Opium Ring will follow.

Manager Rapley has been for the past week receiving numerous orders by mail for seats for the opening performance of The Children of the Ghetto next Monday night.

Robert Downing will present his new play, An Indiana Romance, by J. C. Nugent, for the first time on any stage at the Lafayette Square Sept. 25. Mr. Downing is so sanguine of the success of the production that he speaks of sending another company on the road under the management of Dunstan W. Farnum, who is now in this city. Following Mr. Downing at the Lafayette Square Oct. 2 Harrison J. Wolfe appears, presenting The Corsican Brothers, David Garrick, and Hamlet.

George P. Conn, well known in theatrical and newspaper circles, has been appointed quartermaster's clerk in the army and has been ordered to report for duty at Gibara, Cuba.

The Columbia Theatre will open Sept. 18 with Otis Skinner in The Liars. James O'Neill will appear at this house in The Musketeers the week of Oct. 2.

J. K. Emmet and Lottie Gilson in Fritz in a Madhouse opened the season of the Academy of Music last week, Labor Day, to a tremendous audience. Notwithstanding severe heat during the week, satisfactory business was done. Mr. Emmet was a strong favorite and Lottie Gilson's personal success was emphatic. The supporting company is a creditable one. Frank Girard plays again his original part of Uncle Joe Parker with decided credit.

William Bromley is now assistant treasurer of the Academy of Music.

The Burnt Cork Club has made such a success at Glen Echo that it has been engaged for another week. Haley's Military Band continue in concerts, assisted by Mrs. W. L. Wilson, soprano.

JOHN T. WARDE.

PHILADELPHIA.

Business Poor During G. A. R. Week—Rumors About the Arch Street—Current Bills.

(Special to The Mirror.)

PHILADELPHIA, Sept. 11.

The Grand Army Encampment in this city last week, while it attracted people from all over the country and was the cause of opening the seasons of our high-priced theatres, proved a big disappointment. The street decorations attracted the crowds and the theatres were empty, and consequently the Broad Street Theatre, Chestnut Street Opera House, and the Walnut Street Theatre are dark this week.

The National Export Exposition opens Sept. 14, to continue until November 30. This will be more likely to prove a benefit to all our places of amusement. The Midway at the Exposition is being put in splendid condition. Hagenback's Circus is already here.

At the White Horse Tavern shared the same fate as The Cuckoo, and the Broad Street Theatre is also closed this week. His Excellency the Governor Sept. 18.

The Walnut Street Theatre, with Chauncey Olcott in A Romance of Athlone, played to very light business last week. This week the house is closed. James O'Neill in The Musketeers next week, to be followed by The Children of the Ghetto.

The Rogers Brothers, In Wall Street, are in their second and last week at the Chestnut Street Theatre. The play is of the usual order of farce-comedies, being merely a vehicle for the introduction of various specialties. The Rogers Brothers are personally popular. There will be four special matinees here this week, with Sir Henry Turpin, illusionist, as the attraction. The Dairy Farm will follow.

Gilmore's Auditorium had a good house to-night to see A Day and Night. Hattie Williams, Sara Carr, the Clayton Sisters, W. H. Currie, Martin Regan, May Hampton, Effie Fay, Charles Warren, Eugene Rowley, Bert Thayer, W. H. Ryan, and W. W. Newcomer did good work. McIntyre and Heath's Comedians are underlined.

The Cuckoo failed to attract patrons to the Chestnut Street Opera House last week. The theatre is closed this week and will reopen Sept. 18 with An Arabian Girl.

The regular season at the Park opened this evening with the Boston Serenaders for a four weeks' engagement. Davy Jones is the opening bill, introducing Edward Eagleton, Pauline Train, Charles Allison, George Mack, Albert Mahar, Madge Dunbar, Kate L. Quinton, Eleanor Giusti, Henry Gunson, J. K. Adams, and a carefully selected chorus. The company gave an excellent performance. The scenery is new and pretty.

At Forepaugh's Theatre here The Span of Life is presented by the stock company, with the Donazetto Trio specially engaged for the human bridge scene. There was a good house and liberal applause. Next week, My Friend from India.

The Durban-Sheeler Stock company at the Girard Avenue Theatre has a good attraction in The War of Wealth. The company gave an excellent rendition of this thrilling play to a large house. Men and Women is underlined.

An Easy Mark is the card at the National Theatre. Annie Ward Tiffany, James T. Kelly, Charles A. Mason, Benjamin F. Grinnell, the Chappelle Sisters, and Mrs. Harry Bloodgood are in the company. When London Sleeps will follow.

The Standard Theatre Stock company gives a good presentation of Jim the Penman, Charlotte Tittell and Mortimer Snow enacting the principal roles. Between the acts Thomas J. Dempsey, Joseph Mitchell, and Coralie Mitchell do specialties. Business fair. Next week, Lights and Shadows.

Dumont's Minstrels at the Eleventh Street Opera House continue to fair patronage.

Isham's Octoroons are a strong attraction at the People's Theatre this week. Next week, A Soldier of the Empire.

Woodside Park and Chestnut Hill Park close this week. The rest of the parks closed their gates last week.

The Arch Street Theatre is in the hands of architect and builders, and when completed it will be a modern, up-to-date theatre. There is a rumor that Adolf Philipp will not be connected with the new enterprise, and that another manager will open the theatre with vaudeville.

At Cape May all the amusement places have closed.

S. FERNBERGER.

CINCINNATI.

Opening Attractions Draw—Robinson's Struck by Lightning—Gossip.

(Special to The Mirror.)

CINCINNATI, Sept. 11.

The Grand reopened for the season to-night, under the management of Rainforth and Havlin, with the Empire Theatre Stock company in Lord and Lady Algy. The company is as usual composed of sterling actors, with William Faversham and Jessie Millward in the leads. All were given cordial greetings by the large audience. The Purple Lady follows.

The Walnut has a rousing farce-comedy which was given two performances yesterday before big houses. It was entitled His Better Half, and was put on by Boyle and Graham, Wright and Hastings, Joe Donahue, Meade and Bennett, Eddie Clarke, and the Noss family. There were numerous clever points in the skit, which were loudly applauded.

Heuck's has a week of vaudeville, which is furnished by America's Greatest Stars Vaudeville company, which contains the following excellent artists: Charles Wayne and Anna Caldwell, Baby Lund, Mazuz and Mazett, Patti Armanti, the Gilsandos, Pete Baker, Fransioli Sisters, and Horace Goldin. Such a bill is bound to attract.

The opening of the Pike will take place Sept. 24, and the members of the stock company will be here a week before then.

Work is being pushed rapidly on the Columbia, and it will be finished as soon as possible.

Yetta Peters is the star attraction at Heuck's Wonder World.

The Grau Opera company will give a season of five performances at the Music Hall, beginning Nov. 6.

The Baker Opera company has finished its tenth week of opera at Chester Park, and the engagement has been a decided financial success. The members of the company have all departed for New York, with the exception of Adelaide Norwood, who left for Cleveland, where she will spend a few days.

A spectacular representation of The Battle of San Juan will occupy the coming fortnight at Chester Park, and there will be shooting and fireworks galore. Many of the First Ohio Volunteers will participate, and there are to be seats for 20,000 people.

Yesterday was German day at the Zoo, and it was one of the biggest in the history of the gardens. Speeches, music and fireworks constituted the programme.

Caroline Hull, Billy Rice, Charles Kent, Herbert and Williams, and Edith Randal are on the bill at the Ludlow Lagoon.

Adelaide Herrmann will head a monster vaudeville organization at Paris during the World's Fair.

The box-office at the Grand will as usual be in charge of Ed Aylward, who has a most enviable reputation for efficiency and integrity. Con Schultz will continue as assistant.

George Alexander has made one of the hits at the Ludlow Lagoon the past week. His work has received unstinted praise from the audiences.

The fatality which has always clung to Robinson's was manifested again last week. The theatre was struck by lightning and flames were communicated to the building by the electric light wires. The fire was a very trifling one, and was put out with the loss of a couple of hundred dollars.

Miss Mannheimer has returned from New York and is about to reopen the Cincinnati School of Expression. Among her pupils the following have obtained engagements for the ensuing season: Fanchon Eberhardt, with Viola Allen in The Christian; Walter S. Fromlet, with No. 2 Christian company; Fred Noonan, with A Guilty Mother; and Richard E. Disney, with Side Tracked. The C. S. E. Dramatic Club will soon fill an engagement in Wheeling, W. Va.

WILLIAM SAMPSON.

ST. LOUIS.

The Season Starts at the Imperial, Grand Opera House and Columbia—News of the Week.

(Special to The Mirror.)

ST. LOUIS, Sept. 11.

Under the management of Colonel John D. Hopkins the Imperial opened its season yesterday afternoon. During the Summer the entire interior of the house has been repainted and redecorated. The stock company presented The Prodigal Daughter. Maurice Freeman and Nettie Bourne did well in the leading parts and had good support. The stage was managed by Arthur Mackley. Papinta, Maude Courtney, and the biograph were in the vaudeville bill. In spite of the weather both performances were largely attended.

Middleton and Tate opened their Grand Opera House yesterday afternoon with Richards, Pringle, Rusco and Holland's Minstrels. During the Summer carpenters and painters have been hard at work. All parts of the house have been changed. A new stage has been laid and new scenery painted. The proscenium frame has been lowered. Two new boxes have been added.

Now it's Evans' Ale and Stout Everywhere

The attendance yesterday was highly satisfactory.

The Columbia also opened yesterday afternoon, and those who attended noticed many improvements. The lobby has been lengthened and paneled with heavy plate mirrors. The interior of the house and the stage has also received a thorough overhauling. The seating capacity has been increased, and three new exits have been added. The house will be run on the continuous performance plan, with prices at 10, 20, and 30 cents. The attractions this week are Adelaide Herrmann, La Belle Carmen, Carroll and Crawford, Jack Norworth, Fogarty and Lavigne, Elsie McCleary, Baby Lewis, Gardener and Hunt, Demonio, Davis and Norton, and the "automobiliograph." A good-sized audience was present.

The executive staff of the Imperial is as follows: John D. Hopkins and J. C. Jannopoulo, lessees; S. W. Gumpertz, manager; Frank de Lisle, treasurer; William Schaefer, assistant treasurer; Charles M. Hart, doorkeeper; A. C. Robinson, press agent.

An informal reception was held at the new Grand Opera House last Friday night for invited guests and the press. Refreshments were served, and music, impromptu talks and recitations kept the guests in good humor.

Manager Short, of the Olympic, offers for his second attraction of the season The Purple Lady. It has many amusing situations and complications in it and was presented by a fine cast.

At Piney Ridge is the bill at Havlin's yesterday. It did an excellent business here last year, and repeated its success yesterday.

The Olympia Park season will close next Saturday night. This week London Assurance is the offering, and the Lawrence Hanley Stock company is keeping up its reputation well.

The Watson Sisters Burlesquers opened at the Standard yesterday to well-filled houses.

An entirely new bill of vaudeville is at Forest Park Highlands this week.

At the Suburban there is also a new bill, and a good crowd saw last night's performance.

Koerner's Garden offer a varied and entertaining programme this week.

James W. White, now connected with Forest Park Highlands has leased the Broadway Theatre, sometimes called the Germania, and will give therein vaudeville and occasional opera.

Maurice Spyer and his orchestra, who have been at the Suburban all Summer, are now at the Columbia.

Peter Mohr has been engaged to play the piano at Hopkins' Imperial Theatre, the orchestra having been dispensed with. Mr. Mohr was with Colonel Hopkins when he managed the Grand Opera House.

The final grand steamboat excursion of the Fresh Air Mission, under the auspices of the Humane Society, was donated by the Forest Park Highlands Amusement Company.

The Business Women's Club had a benefit at Olympia Park Tuesday night.

Charles Ernest, who has so successfully managed Mannion's Park this season, has gone into the restaurant business here.

Olive Howard, a St. Louis girl who made a successful debut as a singer in vaudeville last week at Mannion's Park, has decided to remain on the vaudeville stage. She will appear soon at the Columbia.

The season at the Century will begin next Sunday, with Hotel Topsy Turvy.

The St. Louis Exposition opened for a season of forty days this evening. There are many new features this year, and the managers expect one of the most prosperous seasons. Professor Innes' Band will furnish the music.

W. C. HOWLAND.

BALTIMORE.

Three More Theatres Open—The Lyceum Stock—Items of Interest.

(Special to The Mirror.)

BALTIMORE, Sept. 11.

At Ford's to-night Frederick Warde made his reappearance as a single star, and revived before a good house Henry Guy Carleton's fine drama, The Lion's Mouth. Mr. Warde's performance was, of course, a most capable one. His support included Mr. and Mrs. Clarence Brune, Frank Herring, and Charles D. Herman, who were entirely satisfactory. Mr. Warde's repertoire embraces also Virginius, Romeo and Juliet, and The Merchant of Venice, to be presented on Thursday, Friday and Saturday evenings, respectively. This was the opening of the season at Ford's and the audience was a brilliant one. Manager Ford has greatly beautified his theatre by some new decorations of much artistic merit. Creston Clarke Sept. 18.

The Academy also opened its season to-night. David Henderson's extravaganza, An Arabian Girl and the Forty Thieves was the attraction. Next week A Stranger in A Strange Land will be produced.

Devil's Island, which deals with the Dreyfus case, is more popular than ever just now and it packed the Holliday Street to-night. A good company interpreted the melodrama. Two Little Vagrants is underlined.

Another opening was at the Auditorium, where Town Topics, brimful of specialties, drew well. Noticeable improvements in the theatre have been made by Manager Kernan during the Summer. Hoey and Norton's Comedians next week.

Theatregoers are looking forward with pleasurable anticipation to the opening of the Lyceum Theatre with the Albaugh Stock company in The Jilt. During the past two seasons this company has given such excellent performances that it has become an important factor in local theatricals.

Extensive changes are being made in Music Hall and it will hardly be recognized as the same auditorium next season. Manager Strakosch aims to make it an ideal house for the production of grand opera and it looks as though he would attain his ambition. Late in October the opera season will open with a week of grand opera given by the Paris and New Orleans Opera company.

Edward F. Milholland, a well-known local newspaper man, has been engaged as business-manager of Eugenie Blair's company.

George D. Parker, of this city, is a member of Creston Clarke's company, that will appear, at Ford's next week.

HAROLD RUTLEDGE.

THE TOUR OF OTIS SKINNER.

Otis Skinner's sixth annual tour begins in Washington, opening the Columbia Theatre in that city. The play which Mr. Skinner will present this year is Henry Arthur Jones' comedy, The Liars. His leading support will be Nanette Comstock, and the other players will be the the best that Mr. Skinner has ever engaged.

GAWAIN'S GOSSIP.

The Death of Sara Lane—With Flying Colors a Great Success—London Notes.

(Special Correspondence of The Mirror.)

LONDON, Aug. 26.

The biggest theatrical event this week has undoubtedly been the funeral of the wealthy but well-beloved manageress, Sara Lane. Mrs. Lane ran that vast, cheap-priced playhouse, the Britannia in Hoxton, an East End suburb, teeming with the poorest class of people that ever went playgoing. At this enormous house, mostly attended by between four and five thousand toilers and moilers nightly, Mrs. Lane had for some fifty-five years been a great favorite, at first as an actress of "principal boys" and soubrettes during her husband's management of the house, and since 1872 as manageress. She was the first actress I ever saw. I struck her when I was a baby-playgoer in 1859, just after the Britannia had been made into a regular theatre, instead of being one of the many "saloons" that had been for years common in London's Northern and Eastern suburbs.

These "saloons," such as the "Brit," as it was called, and the Eagle, near the City Road, where the great Robson at one time sang comic songs for a few shillings a week and his drinks, were for the most part unlicensed "gaffs," and oftentimes the runners thereof, including Mrs. Lane's husband, would be summarily arrested, together with the whole strength of the company, and marched off to the nearest police court. Many of these strange playhouses were abolished in the early sixties, when a few of them became full-blown licensed theatres, such as the Britannia, the Grecian (which was the aforesaid Eagle), the Effingham, in the Whitechapel Road, and so on.

For many years, up to the time of her death, I was an intimate friend of Sara Lane, and was therefore able to personally know of her far-reaching benevolence among the sick and struggling of the tremendous and terribly poor district in which her gold-mine of a theatre was situated. The affection with which she was regarded was boundless; the very mention of her name would awaken exclamations of love and gratitude in numberless poor homes around, and her appearances on the stage, naturally few and far between of late years, were received with outbursts of cheering that shook the mammoth playhouse from floor to ceiling.

It was no wonder that her funeral on Tuesday, starting from the theatre she had ruled so long and wisely, drew thousands upon thousands of people, local and otherwise, not only in the immediate neighborhood but along many parts of the long route from Hoxton in the East to Kensal Green in the West, where the burial took place. Brakes and other specially chartered vehicles did a roaring trade at a shilling a head for the journey from the theatre to the cemetery; and memorial cards, reciting, often in jumpy prose or in halting verse the many virtues of the universally beloved old lady, were sold in thousands. The wreaths sent by friends and admirers filled several carriages and included affectionately worded tributes from the leading managers and players in London and the provinces, including Sir Henry Irving, who was one of Mrs. Lane's oldest friends. I do not yet know the amount of money the always shrewd though always charitable old lady left, but it must be very extensive. Her next heirs are her nephews, the Craufords, three in number, who have for a good many years helped her in the management of the theatre.

For the curious in such matters I may mention that, on the day dear old Mrs. Lane died the quotation for the day in her Shakespearean calendar was the following sentence from Macbeth:

"Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more."

Before I pass on to note the few theatrical productions and changes and arrangements of the week, let me pause a moment to assure you that I find, upon careful scrutiny, that my old friend Clement Scott is totally wrong as to his statements in your native *Herald* concerning our Actors' Association having held a "secret meeting" for the purpose of calling upon our local managers to take steps to discourage the "American invasion," as Scott calls it. I am authoritatively assured that no such meeting, "secret" or otherwise, was ever convened or suggested. So much for this in-Clement Scott-ish form of humor.

The one important production since my last has been the new naval drama, With Flying Colors, written by Seymour Hicks and Fred G. Latham, and produced at the Adelphi last Saturday by that theatre's new lessee, Herbert Sleath, a young actor who appears to have or to be able to command lots of shekels for playhouse running. It was he who was the financial support of What Happened to Jones at the Strand; of The Mariners of England, and other dramas at the Olympic, and so forth. Also he had, methinks, a financial share in Martin Harvey's running of The Only Way, in which he (Sleath) played Sydney Carton's double, Charles Darnay.

With Flying Colors was received with the utmost enthusiasm; which was not surprising, for the concocters have furnished forth a typical Adelphi drama full of stirring situations and ditto sentiments, much bloodshed and British valor. All this is served up with droll low comedy interludes, one especially fresh and funny, and with a plentiful amount of picturesque scenery representing sundry spots in our counties of Kent, Hampshire and Devonshire. The play is only novel in one or two special scenes—such as the comic one above-mentioned, where a pair of lovers select a cottage in which to dwell, and while billing and cooing and talking of their blissful future they are disturbed by the local inhabitants passing through it, because they have a right of way. After being nearly driven to distraction by invasion, the bride and bridegroom-elect contrive to scoot from that cottage, you bet. I have had a large experience of plays, both as to witnessing them and reading them, but I do not remember a scene exactly like this in any play. The nearest approach I remember is a somewhat different scene in The Birthplace of Podgers, a very funny farce which John Hollingshead wrote some thirty years ago for poor old Johnny Toole, who still keeps very ill, I'm sorry to say.

The other striking departure from the beaten track of melodrama in With Flying Colors is the finishing of the play with a tremendous murder scene, instead of in the usual mildly explanatory way which prevails in many of the best melodramas. This murder is performed by the sub-villain and ex-bank-manager upon the chief villain, an ex-naval officer, who has not only taken the bank manager's gorgeous wife away from him, but has caused him to be put in jail for embezzling the money with which he kept the said wicked wife in gorgeousness. This chief villain starts his villainy by considerable peculation and anon shoots a young heir through the brain just as the unsuspecting lad is sitting at a piano strumming "When My Hubby is Sir Tom," which was "conveyed," as Bardolph would say, from an American ditty. After the murder, of course, the murderer impersonates the heir, just as melodrama villains have always done from the days of Miss Braddon's Henry Dunbar downward. Having disguised himself in a clean shave, no one recognizes the villain, who next proceeds to steal the bank manager's wife and much of his money, and then to lure the sailor hero, a naval lieutenant, on to cards and to get him accused of cheating and anon degraded and clapped into a Dartmoor dungeon. He becomes a companion of the ex-bank manager, who straightway breaks out just for an hour or two so as to strangle the chief villain as aforesaid, and to help damage in the process a large amount of unsuspecting furniture.

The chief acting honors in With Flying Colors fell to Robert Pateman, terribly intense in the chief scenes allotted to the embezzling and subsequently murdering bank-manager; W. L. Abingdon, very volcanic as the chief villain; Mrs. Cecil Raleigh as the lovely but lurid Mrs. Bank Manager; Harry Nicholls and Florence Lloyd in the principal comedy parts; Julius Knight as the naval hero; Mariette Hyde, searching, pathetic, in the tiny character of a burglar's heart-broken wife; and by a real sweet American newcomer, Suzanne Sheldon, who made a fascinatingly beautiful and very artistic heroine. Suzanne is welcome to our stage. I may also add, strictly *entre nous*, that she is also welcome to my heart—if she cares to accept it.

Sept. 2.

Like the oyster season, the play-producing season "has now commenced," as the fishmongers' placards have it. This week we have had two new plays brought from the provinces into Londontown, and two important West End productions. These have been as follows: A burlesque on Don Quixote, at the Alexandra, Stoke Newington; an extremely extraordinary melodramatic mixture, Otto the Outcast, at Morton's "Temperance" Theatre, hard by good old Greenwich Park; Sydney Grundy's new comedy, The Degenerates, produced by Mrs. Langtry De Bathe at the Haymarket on Thursday; and the first appearance of the Rosenfeld's Lilliputians, at the Olympic last night.

What with the reopening of the Lyceum to-night by Wilson Barrett in The Silver King; the reopening of the Duke of York's, also to-night with Nat Goodwin, Maxine Elliott and company in An American Citizen; the reopening of the Strand on Monday with George H. Broadhurst's The Last Chapter; the production by Mrs. Lewis Waller of an apparently important new Irish drama, The Rebels, at the Metropole, Camberwell, on the same evening; the Tivoli's eighth anniversary next Tuesday; the Music Hall Sports in aid of the Music Hall Home next Thursday afternoon; the production of the much-paragraphed Dutch-Jewish play, The Ghetto, at the Comedy; the reopening of the Gaiety with a new version of A Runaway Girl next Saturday, and the production of George R. Sims and Leonard Merrick's new adaptation from the German, The Elixir of Youth, at the Vaudeville, also next Saturday, what with these, I say, and a few other events of minor type dramatic critics and first-nighters generally will have somewhat to do.

After stopping awhile to remark that a Queen of Coins, called Talma, has just appeared at the Oxford and has, like Harry Taft, native whistler of yours, caught on there; that a serpentine dancer, Mlle. de Dio, has scored at the Royal Music Hall in a Loie Fuller-like dance, called "The Sign of the Cross," forsooth; that Ben Landeck and Arthur Shirley's equestrian drama, Going the Pace, has been successfully revived at the Princess'; that the late Jenny Hill's daughter, Peggy Pryde, is due to appear in London on Monday, after nearly two years' absence at the antipodes; that Dan Leno is about to lyrically lecture on that strange mixture generically known as The Problem Play, I shall now proceed to give you some account of the above enumerated new productions of the present week.

As to the Don Quixote burlesque, written by that clever young actor-manager, Percy Milton, who died only a few weeks ago, it is one of the funniest travesties of Cervantes' immortal romance I have yet encountered. And let me assure you that my experience of stage versions of Don Quixote has been, like Mr. Sam Weller's knowledge of London, extensive and peculiar. The stage Quixotes which have come within my purview have included the three musical plays which Tom D'Urfey concocted for the audiences of the Duke's Theatre, Lincoln's Inn Fields, in the days of our so-called merry, but certainly meretricious, monarch; sundry Quixote melodramas by the blood-and-thunderous George Almar and his compeers; an old time Alhambra burlesque by Harry Paulton; A Modern Don Quixote, prepared by Librettist George Dance and Composer John Crook for Arthur Roberts; and the one-act drama which Irving cut down from W. G. Will's five-act Don Quixote for production at the Lyceum a few years ago when Irving made an admirable Don. Percy Milton's burlesque, which made its first appearance in London this week after some ten years' touring, not only closely follows the main lines of the novel, but is in every way a merry piece of fooling, extracting an abundance of laughter from kind friends in front. The chief histrionic scorers have been Arthur Milton, brother of the author, as Sancho Panza; J. E. Coyle as the Don, Susie Beavan as Lucinda, Florence Burns as principal boy Cardenio, and Malcolm Scott as the Don's housekeeper, Donna Betsianna.

The melodramatic mixture, Otto the Outcast, is the work of one Harry Starr, who has of late played it alternately with another strange work of his, Carl the Clockmaker, which has been on the road for six years, or perchance seven. When Otto is first discovered outcasting, he becomes, in order to procure his livelihood, the "birdseller of Paris." While thus professionally engaged he rescues from the local Seine one of the many betrayed victims of a quadruple-dyed scoundrel, Roderrigue D'Estalier, who, entre nous, is really that ancient Parisian Jonathan Wild, Vidocq the famous (or infamous) police spy. Villain Vidocq loves Lara, a flower girl, with a quenchless passion which causes him to disguise himself in all sorts of ways, and to commit all sorts of crimes while he still pursues her. One of the crimes he commits is to lure her and certain other unsuspecting folk down, down, down into the "sewers of Paris." In this and similar deeds he is assisted by an unwholesome old person, called the "King of the River Rats." But he is ever "frustrated," to use the author's text, by Outcast Otto, who in intervals of singing, dancing and soliloquizing is really a champion rescuer. Anon, when Otto has frantically torn an Indian disguise off Vidocq, the River Rat King essays to poniard Lara, but the now self sacrificing Vidocq rushes to the rescue and is promptly stabbed to the heart. Whereupon Outcast Otto, now proved to be the heir to vast wealth, makes arrangements for his speedy nuptials with the aforesaid Lara, and all ends happily. Barring Jerrold Ord as the often villainous Vidocq, the acting was not such as one would leave one's home for.

And now for a few words touching Sydney Grundy's satire, The Degenerates. This play was really written some time ago, and then Mrs. Langtry (now Mrs. De Bathe) contemplated producing it at our Criterion Theatre. And there it doubtless would have been produced, but that Wyndham had vowed a vendetta against Grundy and would on no account allow a script of Grundy's to pass his theatrical threshold. I must confess, from what I gleaned of the play before production, that I felt inclined to think that although it contained nothing particularly novel as to situation, it would probably achieve a success on account of certain points in its characterization and its dialogue, which, as is always the case with Grundy, is smart. But somehow or other, although Grundy undoubtedly started out with a "mission" as it were to scarify certain wretched and paltry folk who pose in "society," he has not made this "mission" clear, and as a result the play leaves, so to speak, a nasty taste in the mouth. Every one—even a dramatic critic—has, of course, a right to his own opinion. I cannot help thinking, however, that some of our best critics have in the case of The Degenerates, laid on their censure with a heavy brush. After all, Grundy's characters in this play are no more revolting than those in The Gay Lord Quex, which I hold to be one of the best of modern plays; or in Lord and Lady Algy, and certainly they are no worse than those in Carton's clever if rather brutal satire, Wheels Within Wheels. For my part, I blame Grundy in this connection for not having developed something more novel in way of plot. Instead of adapting from the French, as so often before, he has in a manner adapted from himself, and has used up considerable chunks of his sixteen-year-old play, The Glass of Fashion, a fact which the newspapers, as far as I have seen, do not appear to have noticed. The leading character is a handsome and for some time heartless divorcée, subsequently brought back from a life of gaming and so forth by her long-absent and now grown-up daughter, the one really wholesome character. As the divorcée, Mrs. Langtry wears some lovely frocks made in Paris. The author's daughter, Lily, who had never before appeared on any stage, proved most winsome and touching as the mother-saving daughter. Charles Hawtrey as a good-natured, but not overwhelmingly moral duke, Edmund Maurice as a somewhat bothered baronet, Lily Hanbury as his lovely but jealous wife, George Grossmith, Jr., as an aristocratic "tough," and Lottie Venne as a sharp tongued and somewhat salacious correspondent of a ladies' journal, called *The Corset*, all score in proportionate ratio to the opportunities afforded them. In spite of the severe reception of The Degenerates, it will no doubt tickle the public palate sufficiently to last until the return of the Haymarket company in October to produce the adaptation of Dumas' La Tulipe Noire, also by Grundy. There is, you know, an old time puritanic question, "What will Mrs. Grundy say?" and this is the query which many are now propounding concerning The Degenerates.

I feel that I must pause to tell you that to-day's *Era* contains an excellent portrait and biography of the hereinbeforementioned Composer John Crook, who will to-night start being Wilson Barrett's musical director at the Lyceum. I mention to-day's biography because a few years ago the *Era* twice published an obituary of this composer, and the dead Crook for some time found it very difficult to prove to the *Era* that he was still alive.

GAWAIN.

THE STOCK COMPANIES.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, in this city, will begin its second season Sept. 25. The opening play will be In Mizzoura. Hannah May Ingham, Dorothy Donnelly, Mrs. Thomas Barry, Walter Allen, William Redmund, Charles D. Waldron, of last season's company, have been retained; among the newcomers are Ralph Stuart, Carlton Wells, Andrew Stephens, Grace Huntington, and Georgia Welles.

* * *

The Théâtre Français, Montreal, opened its season on Aug. 28 to a large house. The company is almost entirely new, only Drew Morton, Thomas J. McGrane, J. C. Robertson, Editha Vaughan, and Misses Reid and Driscoll being retained. Mr. Morton, as in the past, has charge of the stage. The newcomers were exceedingly well received in every respect, particularly Lucius Henderson, the leading man, and Helen Byron, the leading woman, who made distinct hits in The Lost Paradise, which was the opening attraction. Miss Byron bids fair to become one of the most popular actresses Montreal theatregoers have yet known. Walter Colligan, Thomas J. McGrane, Frederick Webber, Frank Nelson, Drew Morton, Helen Holland, Lillian Schovelin, Lillian Buckingham, Editha Vaughan, John C. Hart, and J. C. Robertson gave performances that were highly satisfactory.

* * *

The stock company at the New Coliseum Theatre, Bloomington, Ill., opened its season Sept. 7 with Too Much Johnson. The company engaged by Manager Frank A. Lathrop includes Kathleen Dews, Elinor Wilton, Madge Nelson, Harriet Saphore, John R. Furlong, Walter B. Pennington, J. R. Saphore, Nat N. Dews, Joseph J. Hyland, and Charles Le Roy. An attractive list of modern plays is announced for the season.

* * *

The stock company at the Empire Theatre, Buffalo, began its season on Labor Day, when The Three Hats was presented. In the company are Marion Shirley, Edwin Gardner, Hugh Mackaye, Arthur Davison, Arthur Edward, R. Owen Meech, Florence Randall, Ella Taylor Bennett, Jennie Hanbury, and Alice Bateman.

* * *

Charles Alfred Williams, a Cincinnati newspaper man, has written a farce that the Neill Stock company will produce in Minneapolis. Its title is The Awful Life of a Lawful Wife.

John W. Burton has resigned from Dear Old Charley to join the Neill Stock company.

* * *

The Hopkins Stock company at the Imperial Theatre, St. Louis, opened its season last Sunday in The Prodigal Daughter, with vaudeville between the acts.

* * *

Archibald C. Lewis, a non-professional, and Octavia N. Straat, formerly of the Giffen Stock company, were married at St. Louis Aug. 31. Mrs. Lewis will retire from the stage.

* * *

The James O. Barrows Stock company having closed its season, Ogden Wight has returned to New York for rehearsals of Phroso.

* * *

Hattie Foley has been engaged for the Hopkins Stock company, Chicago.

* * *

Edwin T. Emery joined the Thanhouser Stock company, Milwaukee, Wis., yesterday.

* * *

Manager M. J. Jacob's stock company, at the Columbia Theatre, Newark, is presenting The Victorian Cross this week with an elaborate scenic outfit and H. Coulter Brinker and Una Abell in the leading roles. There is a possibility of the play being booked for eight weeks in the large cities.

* * *

Mr. and Mrs. Robert T. Haines have arrived in town from their Summer home at Nyack, N. Y., and will remain here a few days before going to Baltimore, where Mr. Haines will be the leading man of the Lyceum Stock company.

* * *

Nettie Bourne as leading woman by Colonel Hopkins for the Imperial Theatre Stock company, St. Louis.

* * *

Harry Burkhardt and Esther Lyon, leading man and woman of the Shubert Stock company, Syracuse, N. Y., have scored hits and established themselves as favorites with the press and public of that city.

* * *

Edward McWade has been engaged as leading comedian with the Imperial Theatre Stock company, St. Louis.

* * *

Carleton Macy will this week become a member of the Indianapolis Stock company.

* * *

The Neill Stock company will open a season at the California Theatre, San Francisco, in April.

IN SUMMER PLACES.

W. E. Horton writes from Mt. Clemens, Mich.:

The season at this resort, which, by the way, has been the largest in point of professional visitors in its history, is about closed.

Mr. and Mrs. John F. Byrne were the first arrivals of the season, and W. C. Cameron is the last to leave.

The following were the arrivals during the past week: Bob Fitzsimmons, Minnie Palmer, Mr. and Mrs. Richard J. Dillon, Palmer Kellogg, and Maude Cleveland.

Si Plunkard opened its season here Aug. 31, giving a good performance to a crowded house. Marks Brothers opened a two weeks' engagement on Sept. 4, and are turning them away every night. They give good performances.

SAID TO THE MIRROR.

W. J. CHAPPELLE: "For heaven's sake do something to check the flood of letters coming in in answer to our ad in THE MIRROR of Aug. 26. Our time for The Doctor's Warm Reception is filled solid to May 26, 1900, and still they come. I've got to commence booking for next season in self-defense."

DICK FERRIS: "I note that the Hines and Wixstrom company are playing The Brand of Cain. Ferris' Comedians have the exclusive Western rights to this play."

MUSICAL NOTES.

Pauline Joram, the American vocalist and violinist, is betrothed, it is announced, to William Ernest Bush, Baron de Bush, of Preshaw, Hampshire, England.

Marcella Sembrich sailed from Europe on Friday to sing at the Worcester and Portland musical festivals.

THE PASSING OF SARAH A. BAKER.

Again the evening-cloud of death has descended gently over the Edwin Forrest Home. The little company of aged players there, to whom its visits have grown sadly familiar, watched its coming with sorrowful, apprehensive eyes, and when it rose again they mourned the departure of one of their most treasured friends, Sarah A. Baker, the oldest American actress. This leave taking, the twenty-seventh in the history of the Home, occurred late in the evening of Friday, Sept. 1.

Mrs. Baker's stage career began in 1837, when, at the age of nineteen, she played Virginia to the Virginius of Charles B. Parsons, at the Walnut Street Theatre, in Philadelphia. The occasion was a benefit performance given to her father, Charles S. Porter, who was a favorite actor and manager during the first half of the century. Being a Philadelphian by birth, and coming of such parentage, it was natural that Sarah Porter should receive a cordial welcome upon her first appearance. Her performance was so artistic, moreover, that she won the sincere approbation of the audience, and was straightway engaged by Booth for his Pittsburg company. She played juvenile parts there, and in the succeeding years worked up to leading roles while supporting such noted actors as W. E. Burton, Edwin Forrest, E. L. Davenport, Joseph Jefferson, James Anderson, and C. W. Couldock.

In the Summer of 1853 she made her New York debut at the Bowery Theatre, in The Lady of Lyons, supporting William R. Goodall; and in the same year she became the wife of J. S. Baker, whose death occurred ten years later. The daughter that was born to them is now Mrs. Clarence Handyside. She is the one relative that Mrs. Baker leaves behind.

After the War of the Rebellion Mrs. Baker played with Edwin Booth and with various traveling stars. She appeared almost entirely in the classic drama, taking up different lines of work as age advanced upon her, and during the sixty years of her stage career she impersonated every female character in the Shakespeanean plays that have been produced in this country.

About eighteen years ago the old actress—she was then beyond sixty—made a strange contract with the late Thomas W. Keene. It provided that as long as she cared to act she should be a member of his company, and that when she chose to retire she should go to the Keene homestead at Castleton Corners, Staten Island, there to spend the remainder of her days. For sixteen years she played in the support of Mr. Keene, whom she loved as a son and regarded as one of the greatest actors that America ever produced. On his side the tragedian treated her with thoughtful tenderness, never slighting an opportunity to add comfort and happiness to her declining years.

During the Christmas holidays of 1897 the sixtieth anniversary of Mrs. Baker's debut was celebrated at the Walnut Street Theatre, Cincinnati, where the Keene company was then playing. After the performance of Richard the Third, on New Year's Eve, the curtain was raised again and Mrs. Baker was discovered seated beneath a canopy of flowers, with the members of the company grouped around her. Mr. Keene delivered an eloquent congratulatory address, many handsome gifts were presented to the veteran actress, and telegrams of congratulation from a score of the most noted American players were read. These messages evidenced the affection with which Mrs. Baker was regarded by both old and young in the profession. Many of them were directed to "Mama" Baker, by which loving title the sweet old lady was known to her intimate friends of the stage.

During the period of Mr. Keene's final illness Mrs. Baker nursed him with the tenderness of a mother, and after his death she remained at the Staten Island homestead, comforting Mrs. Keene in her grief and by her gentle smiles and kindly deeds bringing some little ray of gladness to the household where sorrow reigned supreme.

Early in December of last year Mrs. Baker, despite the entreaties of the family with whom she had lived so long and for whom she had the deepest affection, decided to accept the hospitality of the Edwin Forrest Home. She was welcomed there with joy by the old players, many of whom had acted with her when they and she were young. Unfortunately, a few days after her arrival, the malady with which she was burdened became more serious, and with the exception of one or two occasions she was not able to leave her room during the whole time of her stay at "Springbrook." Seated in her great arm-chair, from which she commanded a glorious view of the broad meadow lands and the Delaware River, she received daily visits from her old-time friends and enjoyed to the utmost the charming atmosphere of the Home. There, in the midst of these sweet surroundings, death came to her—not bitterly nor with violence, for even death itself must needs be gentle toward women noble as was she. Two days later, on Sunday, in the drawing-room of the Home the aged guests assembled to pay their final homage to the dead, and on the following morning all that was mortal of Sarah A. Baker was laid to rest in the outskirts of the city of her birth.

ENGAGEMENTS.

Alexander Kearney, John B. Weeks, J. K. Mortimer, W. J. McNees, Arthur L. McCormick, Don Smith, and Frances Whitehouse, for Toll Gate Inn, opening in October.

Charles C. Bartling, re-engaged for At Piney Ridge, having been released by J. Wesley Rosenquest from his contract for The Village Postmaster.

Bessie Sears, to play Dolly, in The French Maid.

Francklyn Hurleigh, for Olga Nethersole's production of Sappho.

G. Stuart Brodock, for the light comedy lead in The Sporting Duchess.

George D. Baker, for At Piney Ridge.

James H. Browne, as business representative for Knobs o' Tennessee. Alice Marble, for the same company.

Leslie Matthews, to play Francisco in The White Squadron at the Metropolitan Opera House on Dewey Day, Sept. 30.

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EDITOR AND SOLE PROPRIETOR.

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INTERNATIONAL COURTESIES.

TALK of the alleged jealousy of English actors because of the success of American players in London continues, and strenuous denials that such jealousy exists meet every restatement of it. The following from the London *Stage*, written by the editor of that journal, who himself is a life member of the English Actors' Association, is so definite and authoritative—as well as so philosophical—that it is reproduced:

I do not know whether it be worth while to correct the silly rumor anent the Actors' Association that has found its way into print. According to some one the Association has been holding "secret meetings to protest against the American invasion." Those who know the association and are acquainted with its work will at once understand the absurdity of the charge. To those who do not know anything about it, let me say that the A. A. is not a trade union. Apart from that fact, surely any sensible man, who thinks for himself, would laugh at the idea of a body of actors, who include many now arranging their American tours, setting down the law and saying "we must have no more Americans over here, or we starve our own profession." English actors are pleased to meet their American cousins, from whom they have received much kindness; there is no jealousy. The English artist is determined to hold his own in America, as he has done before, and has no fear of competition, which, after all is said and done, is but a healthy outcome of the age.

There is no doubt that small jealousies exist on both sides of the Atlantic among players who cut little figure in international work. Your mediocre actor, whether in New York or London, like the mediocre member of every profession, cannot even understand why his better fellows outstrip him in the race. Give him, then, a foreign competitor in his own field and anathemy is at once pronounced against all things not native. There have at times been tokens of this in this country, as no doubt there are now tokens of it in London among the small fry of the theatre. Art, however, is universal in its appeal, and always will be so, and artists will always find audiences everywhere. This country will continue both to applaud the clever players that England may send here, and to send clever players to England, where they in turn will win approval.

The reciprocal spirit that now marks the relations between England and the United States in everything, from politics to stagework, however, is in the nature of novelty, if truth must be told. The fact that art is universal was for generations ignored by both countries, for reasons traceable to remote political conditions. Yet theatre history will probably show that in the old times antipathy was stronger in the English than it was here. The stage records of both countries are blotted with the vehemence and the violence of the FORREST-MACREADY feud and the lesser feuds that followed it. The Astor Place riot in this city, the sequel to the row in London, was deplorable and disgraceful. The whole episode was an unfortunate thing for the dramatic art of both countries. And for many years it militated against that successful exchange of artists that should have been made. It is significant of the elemental right in that matter, however—not excusing FORREST'S original and improper outburst as an auditor while MACREADY was playing—that while MACREADY'S partisans would never admit great merit in FORREST, and his London attempts were not successful, he was greeted elsewhere in Great Britain, notably in the critical city of Dublin, with all the enthusiasm that great genius evokes; and that to-day, upon impartial testimony, FORREST is recognized as the greatest actor of his time, whereas MACREADY is known to have been the most extravagant exponent of the school whose method is now honored in the breach rather than in the observance. In other words, it is now recognized that FORREST was a great player whose art was almost impeccable, judged even by present standards, whereas MACREADY was what is now contemptuously characterized as a "bow-wower."

That ancient quarrel did much more against the prospects of American actors in London than it did against English actors in New York, as the records of subsequent adventures in both countries will show. The reason for this is plain to one with knowledge of both peoples. But, fortunately, matters are different now. The American player in England is as happily hailed as the English player is in America. And new foreign ventures by players of both countries worthy of attention will no doubt establish even more cordial relations than those that now exist between both publics and the actors of both publics.

LET HIM DISCRIMINATE.

CONTROLLER COLER is a young man in office that has made few mistakes, and by at least one of his acts—the disclosure of the Ramapo water scheme to enrich politicians and their friends—he has made himself so strong with the people that his own political ambitions may be justified. His one monumentally unwise act was his indiscriminate attack upon public charities last week.

Many of the charities of this great city, no doubt, are ill-administered. Many of them should be curbed in their extravagances and their operations should be subjected to inspection. Some of them that receive large sums from the city annually are really burlesques upon charity. Their administration furnishes place for favorites, and so much of their money is expended in channels by no means charitable that little or nothing is left for the persons for whose benefit it is supposed to be appropriated. At least one charity—the Gerry Society—has been undergoing an examination consequent upon legal proceedings to determine its status that would suggest—as its acts long have suggested—that it should be placed under inspection and control, in order that its arbitrary methods, to say nothing of its system of handling the public moneys it has so long enjoyed, may be corrected. And the medical charities, no doubt, as the Controller intimates, are shamefully abused. But why does Mr. COLER include the Actors' Fund of America in his crusade? Why does he not discriminate? He has made an incredible mistake in associating this great and unique charity with those that need corrective attention.

In his argument before the Board of Estimate Mr. COLER declares that "an appropriation from the excise fund is quite as much a charge upon the taxpayers as a direct appropriation from the budget." Therefore he assumes that the institutions whose incomes from the city are taken from the excise moneys are no more entitled to the sums they receive from that fund than they would be to like sums directly levied. But what has this to do with the Actors' Fund? The money that has been turned over to the Actors' Fund for years by the city has come directly from and has been but a part of the large sum realized from theatre licenses exacted by the municipality. There really is no moral reason why theatres should be taxed at all beyond the levy made on them as real property. And it is no special act of generosity for the city to appropriate to the great charity of the theatre some part of the large sum that the city receives from a tax on the theatre. The Actors' Fund has no machinery, like other charities, that eats up the money it receives. It has no officers many in number that draw salaries. It may be said that every penny that it disburses—not alone the sum received from the city from the theatre license fund, but in addition the moneys it receives from members that aid in supporting it and from other sources—is honestly expended, without fee or circumlocution, to aid ill and indigent members of the profession of the theatre that otherwise would be public charges. Much of this money goes into public institutions to support unfortunates who, were they not supported by the Actors' Fund, would fall upon the hands of the charity officers of the city. And so well is the work of the Actors' Fund performed that the city is by its loving and gratuitous administration relieved wholly from the care and support of those once of the profession that need permanent assistance, as well as those of the profession that temporarily require aid.

When the matter is analyzed it is seen that the Actors' Fund takes care of its unfortunate and needy with its own funds, augmented by the sum set apart by the city from a much larger amount derived directly from the theatres. To associate the Fund, therefore, with other charities of the sort Mr. COLER attacks shows lack of knowledge of the facts, as well as a want of discrimination wholly unexpected of an official in Mr. COLER'S position.

PERSONAL.

PURDY.—The happy fisherman in the accompanying cut is Dr. G. W. Purdy, husband and manager of Fanny Rice. The picture was taken at Lake Winnepesaukee, N. H., where Dr. and Mrs. Purdy have a beautiful Summer home. When not at work on preparations for Miss Rice's coming tour as Nell Gwynne in Montgomery Phister's play, The King's Player, Dr. Purdy's favorite pastime was fishing, with what luck the picture shows.

WYNDHAM.—Charles Wyndham, in his forthcoming production of Cyrano de Bergerac, has decided to employ Howard Thayer Kingsbury's translation, used here by Richard Mansfield.

SULLIVAN.—James E. Sullivan is the popular subject of interviews in the London *Echo* and *Club-Chat*. The last named paper records the recent successful debut of little Alice Sullivan, aged seven, in a cake walk in The Belle of New York at the London Shaftesbury Theatre.

SHAW.—Mary Shaw has been engaged to play Amrah in Ben Hur. Miss Shaw has been visiting relatives in Boston.

CRAIG.—Ailsa Craig, the daughter of Ellen Terry, has decided to adopt the profession of designing costumes. She once had an idea of becoming a concert pianist and then thought of being an actress, but has finally settled down as an inventor of stage dresses.

FREEAR.—Louie Freear will begin a tour of England in Boy Bob, a military play by Stephen Bond and B. Soane Roby.

WILLARD.—E. S. Willard is at Pyrmont, Germany, instead of at Aix-les-Bains, as was reported. Mr. Willard hopes to return to England in a few weeks, fully recovered in health.

CALVE.—Emma Calve will sail from Europe for New York on Sept. 23 to prepare for her season with the Maurice Grau Opera company.

NEVADA.—Emma Nevada has signed with Charles L. Young for an American concert tour, opening at the Metropolitan Opera House in this city on Nov. 12.

SOTHERN.—Mr. and Mrs. E. H. Sothern (Virginia Harned) arrived from Europe on Sept. 2. Mr. Sothern may appear as Hamlet during the present season.

ORMONDE.—Eugene Ormonde has been secured as leading man for the stock company at the Alcazar Theatre, San Francisco.

CLEMENS.—Samuel L. Clemens (Mark Twain) intends to return to America in the Autumn, and will probably spend the Winter at Princeton, N. J.

PUTNAM.—Boyd Putnam has been released by William H. Crane to accept an engagement as leading man with Joseph Jefferson.

HERBERT.—Joseph Herbert this season will not only play a leading comedy part with the Alice Neilsen Opera company, but will also officiate in the capacity of stage-manager.

KENT.—Charles Kent has resigned from Julia Arthur's company to play the lead in The Sorrows of Satan, opening Oct. 12.

QUIVE.—Gracia Quive has been engaged for the prima donna role with Jefferson De Angelis in The Jolly Musketeer.

BLAIR.—John Blair contemplates a series of five special productions at Carnegie Lyceum, commencing in November. Gerhardt Hauptmann's Lonely Beings probably will be presented, along with plays by Sudermann, Echegaray, Maeterlinck, and Ibsen.

ADAMS.—Maude Adams' tour will not begin, by present arrangement, until Oct. 18.

KELCEY—SHANNON.—Herbert Kelcey and Effie Shannon have secured a new four-act play by Mildred Dowling, based upon R. D. Blackmore's novel, "Lorna Doone."

HACKETT.—James K. Hackett will reappear in Rupert of Hentzau, at the Garden Theatre, on Oct. 2, and probably will present his new play, The Pride of Jennico, a fortnight later.

SHELDON.—Suzanne Sheldon, an American girl, has achieved a success in With Flying Colors at the Adelphi, London.

ARTHUR.—Julia Arthur is having scenery painted and costumes made for a magnificent production of Hamlet, in which character she will appear at the Broadway Theatre this season. Miss Arthur and her company are rehearsing More than Queen at the Park Theatre, Boston, under stage direction of R. A. Roberts.

DREW.—During the last year of her career Mrs. John Drew wrote a review of her stage life for her children and grandchildren. This has been secured for *Scribner's Magazine* and will appear in the October and November numbers with an introduction by John Drew, her son. Peter Gilsey and Douglas Taylor have put their collections of photographs and prints at the disposal of the publishers, and a very interesting series of illustrations will accompany the memoir. Mr. Taylor has written the biographical notes.

ACTORS' FUND AFFAIRS.

The regular monthly meeting of the Board of Directors of the Actors' Fund was held at the rooms in Twenty-eighth Street last Thursday. There were present ten members of the Board, including President Louis Aldrich, who presided, and considerable business of importance was satisfactorily disposed of. Nat C. Goodwin and Jacob Litt were elected to fill the places on the Board left vacant by the deaths of Augustin Daly and Colonel W. E. Sinn.

The project to employ an agent, whose duty it shall be to promote and manage benefits for the Fund, was discussed, and it was decided to establish such an officer as a member of the organization's working staff. A certain salary was agreed upon, and the Committee on Benefits was given power to act in the matter.

President Aldrich made a brief statement concerning the pecuniary condition of the Fund, in which it was shown that the workings of the organization in that direction are being conducted in the ablest manner.

It was reported at the meeting, by a member of the Board, that the income now received by the Fund from the city government would likely be discontinued in the near future. President Aldrich, however, stated that in his opinion the Fund need have no fear of such a calamity. When interviewed by a MIRROR reporter later in the day, in regard to the matter, President Aldrich said: "The Fund has not yet been cut off from city aid, and I do not believe that it will be. In the report that Controller Bird S. Coler submitted to-day to the Board of Estimate and Apportionment he merely recommended that the irregularities in disbursing public funds among charitable institutions should cease. None of his objections to the existing system apply to the Fund. They are directed chiefly against the charities whose salary lists almost equal the amount of money they receive. The Fund's salaries amount to about one-seventh of what other charities, of a similar nature and scope, yearly pay to their officers. Furthermore, the money given to the Fund by the city comes directly from the theatre managers in the form of licenses, so that the theatrical profession simply receives again a part of the money that it has given to the city. I have the highest respect for Controller Coler, whom I believe to be a just man, and personally, I am confident that he does not wish to have the city government's aid withdrawn from so worthy a charitable institution as the Actors' Fund."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. W. M., Salt Lake City: Write to the manager of the Standard Theatre, Philadelphia.

C. S. X., Denver: Consult the Dates Ahead columns in THE MIRROR.

B. H. K., Peekskill, N. Y.: John W. Ransone. He may be addressed in care of THE MIRROR.

J. S. B., Washington: Presumably you may use the songs unless the performing rights are announced to be withheld.

J. C. H., Philadelphia: An account of the life and death of Mlle. Rhea was published in THE MIRROR of June 3, 1899.

E. N. J., Waterbury, Conn.: The photograph of Jane Holly, recently reproduced in THE MIRROR, was made by E. Dinturff, Salina Street, Syracuse, N. Y.

O. W. M., Rochester: Mrs. John Drew was married three times—to Henry Hunt in 1838, to George Mossop in 1848, and to John Drew in 1850.

READER, Salt Lake City: Mrs. Francis Wilson's maiden name was Myra Barry. She retired from the stage soon after her marriage, and, we believe, has not played since.

M. A. B.: We have no knowledge of the present whereabouts of the players mentioned. A letter addressed in care of THE MIRROR would be advertised.

G. H. R., Philadelphia: Address Colonel T. Allston Brown, 1358 Broadway: Mrs. Beaumont Packard, 1364 Broadway, or John E. Ince, 1441 Broadway, New York city.

W. J. N., Wheeling, W. Va.: 1. Adah Isaacs Menken died on Aug. 10, 1868, in Paris, France. 2. She married Robert H. Newell ("Orpheus C. Kerr") in October, 1861, and they were divorced in October, 1865.

F. Q. S., Atlanta, Ga.: 1. Sarah Bernhardt's mother was a Dutch Jewess; her father, a French Roman Catholic. 2. To one wishing to learn music experience in opera should be of more service than work in music halls.

STUDENT OF SHAKESPEARE: 1. Thomas W. Keene made his stage debut on Aug. 13, 1856, at the old Chinese Buildings, New York, as Lucius in Julius Cæsar. 2. He was not related to Laura Keene. 3. James H. Hackett was the father of James K. Hackett.

E. H., Catskill, N. Y.: 1. The roster of James Young's company for the season of 1896-97 included Elmer Buffham, Charles Pierson, Leonard Greene, Harry Keefer, Walter Benn, G. L. Kennedy, Harry Davenport, R. T. Webster, and Horace Wilder. 2. Consult MIRROR rosters for present season.

W. E., Boston, Mass.: It is impossible to tell from your letter whether your sketch would be available for vaudeville or not. Unless you have decided and unmistakable talent you would be well to give up the idea of going on the stage. You might write to some of the managers of vaudeville theatres, and in that way you may get a chance to give a trial performance.

THE USHER.

The end of the decade of litigation over Little Lord Fauntleroy was reached last week when Frank W. Sanger obtained a judgment for more than $38,000 against Henry C. Miner.

This is hard on Mr. Miner, who figured in the case only as a bondsman of T. Henry French. When Mr. Sanger won his suit against Mr. French for a share of the Fauntleroy profits, Mr. Miner became one of his sureties on the appeal proceedings.

Mr. Sanger won again. Mr. French, having failed in the meantime, was unable to satisfy the judgment; hence steps were taken to secure the amount of Mr. Miner's bond.

The upshot of this case incidentally illustrates the vicissitudes of the theatrical business. Ten years ago Henry French was regarded as one of the richest and most prosperous of American managers, his interests involving many large undertakings. Business reverses came quickly; he lost his theatres and his fortune, while men then virtually unknown in metropolitan theatricals are now occupying his place.

None of the arguments advanced by Controller Coler against the appropriation of city money toward the support of private charities applies with any force to the Actors' Fund, although he includes that institution in his recently published criticisms.

In his crusade for the gratification of political ambition Mr. Coler goes too far and shows an ignorance of certain phases of the subject that is likely to give rise to the belief that he rushes into public discussions of municipal affairs without due forethought and preparation. In its editorial columns this week THE MIRROR points out the untenability of Mr. Coler's attitude in so far as it relates to the Actors' Fund.

There is one point, particularly, wherein he reveals an utter lack of knowledge of the Fund's position toward the city and the history of its claims upon the city's help.

For many years the theatrical license moneys were given by law to the Society for the Reformation of Juvenile Delinquents, on the archaic theory that theatres bore some kind of relation to the waywardness of the youth of the community. To remove that aspersion managers and others introduced a bill at Albany for the repeal of the obnoxious law and to provide for the appropriation of a portion of the tax to the Actors' Fund.

The city authorities at the time desired that the disposition of the license moneys should not be mandatory (coming to the "home rule" idea) and the law was enacted accordingly in such wise that these taxes should be placed in the hands of the Board of Estimate and Apportionment for charitable disbursement. But it was clearly understood and virtually pledged that one-half the taxes should be paid over annually to the Actors' Fund. In these circumstances the money appropriated by the city to the Fund justly belongs to it, apart from all other considerations.

One of the crying needs of the stage today in America is competent stage direction. On this department more than on any other depends the progress of the art of acting homogeneously.

A few veterans like Fréd. Willims are left to prove that conscientious and capable stage directors have not wholly disappeared, while several of the younger men, like William Seymour, Walter Bellows, and Percy Winter, prove themselves worthy of the responsibilities left by forerunners in their line, whose names are fast passing into tradition. But, speaking generally, the art of directing plays is rapidly becoming a lost art.

Two or three of our star actors are able to stage their own plays intelligently, but the majority are hopelessly incompetent in that direction.

Of men able to perform the nondescript and more or less mechanical work of copying or reproducing foreign productions, where everything is cut and dried for them, of course there is no lack. Indeed, these imitators and their banalities are altogether too prevalent. They are intrusted with the preparation of most of the second-hand imported stuff that reaches the metropolitan boards, and the result is that an interior on the stage oftener than not suggests a flat far uptown furnished on the installment plan and inhabited by department store "salesgentlemen" and "saleslaadies."

What breeding, or ignorance of breeding! What manners and what speech! What atrocities of bad taste and worse ignorance are committed under the "direction" of the "directors" employed by the speculators in foreign wares!

They have their scene models sent over. They go abroad and study the original productions in London and Paris. And yet, when the curtain rises here our sense of artistic propriety is offended and we conclude that the art of stage directing—so far as this country is concerned—is rapidly going to Mr. Mantalini's demnition bow-wows.

Improvement will come only when the present conditions are changed for the better—when the directors of the directors are men of sense, character, knowledge, and good taste.

TIGER BITE KILLS CIRCUS MAN.

Charles Seigert, a canvasman with Wallace's Circus, was horribly bitten and mangled at Washington, D. C., on the morning of Sept. 5, by Old Ben, a Bengal tiger, noted for its fierceness. The amputation of a leg was necessary, and death ensued from shock the following day. Seigert, who joined the circus at Bryan, O., eleven weeks ago, made the top of the tiger's cage his sleeping quarters. While he was asleep his leg fell over the side of the cage. The tiger grasped it, and in a second the man was pulled half way through the wires. His cries brought quick assistance, but before he was released severe injury was done. He was hurried to the Emergency Hospital, where his wounds were treated, but it was soon found that amputation was necessary. Seigert is said to hail from Tolleston, Ind. By order of the Coroner the body was removed to the Morgue. The police in the meantime wired to Tolleston, in an endeavor to locate relatives or friends, but without result. The remains lay in the Morgue unclaimed and would have been interred in the Potter's Field had not Robert Cook, superintendent of the local branch of the New York Metropolitan Life Insurance Company individually defrayed the expense of burial in the Congressional Cemetery, which occurred Sept. 7. A telegram was received after the burial from the management of Wallace's Circus, giving instruction to have the body buried at their expense. The authorities probably will send them the bill for the burial.

PREPARATIONS FOR DIE MEISTERSINGER.

A number of extensive alterations are being made in the stage of the American Theatre for the production of Die Meistersinger, which is to be sung for the first time in English in this country on Oct. 2 by the Castle Square Opera company. Twenty feet will be added to the depth of the stage, and the orchestra pit will be lowered six feet and considerably enlarged. An ornamental screen will take the place of the orchestra rail, hiding all the musicians save the director, and two large sounding boards, now being erected, will serve to increase the volume of sound produced by the exceptionally large orchestra that has been organized for the season of grand opera.

Among the recent additions to the company are Madame Marie Mattfeld, late of the Damrosch and the Melba organizations; Belle D'Arcy, formerly of Augustin Daly's company, Mary Linck and Bessie Tannehill. The presentation of Die Meistersinger will enlist the services of two hundred persons, of whom twenty-four will be principals. The regular chorus of sixty will be augmented by forty singers selected from various church choirs in the city, and a large number of supernumeraries will be used in the procession of the Guilds. The entire organization is now in active rehearsal, and the alterations in the theatre will probably be completed this week.

ST. GEORGE HUSSEY.

St. George Hussey, pictured on the first page of this issue of THE MIRROR, was born in Dublin, Ireland, and was educated at the Ursuline Convent. She starred in London for three years, with much success, and arrived in America on Sept. 1, 1881, having signed contracts with the leading vaudeville houses. Her success was instantaneous, and she remained in vaudeville until 1887, when she married C. F. Lorraine and starred in Fun on the Bristol for three years. With Hoyt and Thomas she appeared for two years, and with Ole Olson and A Genuine Gentleman four years. With an excellent company, she is now starring in a new comedy written for her by Edith Ellis Baker, and entitled Mrs. B. O'Shaughnessey. She closed her last season in Chicago, playing to phenomenal business, the press of the lakeside city giving her credit for being one of the most magnetic and spirited comediennes ever seen there. Miss Hussey owns real estate at Elmhurst, N. Y., and Portland, Ore., said to be worth more than $150,000.

UNFOUNDED REPORTS.

The announcement that Joseph Jefferson will act for only fourteen weeks this season has given rise to numerous newspaper reports that the veteran actor is in ill health. On the contrary, Mr. Jefferson is in better health than he has experienced in twenty years, and the brevity of his season is not in the least owing to increased feebleness. He will be seen during the Autumn and Spring in The Cricket on the Hearth, The Rivals, Lend Me Five Shillings, and Rip Van Winkle.

ADA REHAN'S RETURN.

Ada Rehan arrived from London on Saturday, bringing two new plays, titles unannounced, which she may produce. She contemplates, as told long ago in THE MIRROR, a tour in a repertoire of nine plays, comprising some of Shakespeare's, The School for Scandal, The Country Girl, and Love on Crutches.

STILL NEGOTIATING.

A rumor that the New York Theatre had been sold to an English syndicate was denied last week by George W. Lederer. Negotiations are still in progress, however.

AMONG THE DRAMATISTS.

The Folks of Willow Creek, Travers Vale's latest play, has been sold to Frank Davidson and will be featured this season. Its first production occurred Aug. 19 with emphatic success. His other success, After the War, was well received on its production by the Grand Stock company at Oakland, Cal., recently.

A. L. Fanshawe is writing a four-act drama, Queen of the Night, for Laura Hulbert, with the Burrill Comedy company.

Seymour Hicks and Fred Latham, authors of With Flying Colors, recently produced at the Adelphi, London, are said to be at work on a new melodrama for production in this country.

A CHAT WITH LOUISE HEPNER.

A MIRROR reporter found Louise Hepner busy unpacking, at her apartments last Wednesday, a trunkful of curios, and asked her to tell him about her Australian Belle of New York tour. Miss Hepner consented gracefully.

"I got here on Sunday," she began, "and have been so busy saying 'how-do-you-do' to my friends that I've quite neglected my baggage. I came over on the *Alameda*, stayed two days in San Francisco to see the celebration given there in honor of the returned California volunteers, and then came straight to New York.

"When The Belle of New York first opened in Melbourne the people were all wrapped up in the Salvation Army—General Booth having just been there—and they seemed to think that our performance was almost sacrilegious. But they soon got over that notion, and in Melbourne, Sydney, and the other large places, where I expected to face the most critical kind of audiences, I found the most enthusiastic and kindly people that I have ever played before. Just lay this boomerang on the floor over there, please, and put that shield and spear beside the fire-place," said Miss Hepner as the reporter assisted in the unpacking of her souvenirs. "Those things came over the footlights to me, in Sydney. They have a funny custom, in Australia, of sending all sorts of presents in that way. When you step out in response to a recall you never can tell whether you are going to get a calla-lily or a kangaroo. I received, besides numberless huge bouquets of flowers, a lucky horseshoe, an old pocketbook containing a lucky ha'-penny, a case of champagne, a magnificent diamond sunburst, and a Saint Bernard dog. All those things came over the footlights—many without the names of the senders.

"I brought everything back with me—even the dog. He has grown to be an enormous animal now, and I'm beginning to feel like the man with the elephant on his hands.

"The Australians entertained me royally, too, besides sending me presents. The Woman's Club of Melbourne—a very exclusive organization—gave a reception in my honor at the Astral Salon, where they have entertained Mrs. James Brown Potter and one or two other visiting actresses. Then in Sydney the women of the press gave a tea for me—they drink tea constantly in Australia—and there I became acquainted with that delightful woman and clever writer, Sophia Osmond. Besides these formal affairs I was invited to many coaching parties, and dinners, and teas given at the races and at cricket matches. Everybody bets on the races there—even the callboy in the theatre.

"I took my wheel over with me and rode a great deal on the splendid roads about Melbourne. Wherever I went, people who knew me only across the footlights bowed to me and wished me a courteous good morning. It was simply the delightful custom of the country. The newsboys on the streets had the same habit—only that besides bowing they usually whistled, 'Follow On' until I passed out of hearing."

At this point Miss Hepner went into partial eclipse in the cavernous depths of the wonderful trunk. When she emerged her face beamed with a delighted smile and in her hand she held a little jewel box containing a gem-studded plaquet pin. "This," she said, "was sent to me in a bouquet of flowers the night after my accident in Sydney. The accident was not serious, except at the moment. I was just in the middle of a solo, one night, when the fastening of my skirt gave way and that important section of my costume dropped to the stage. It was dreadful! The following night this pin was sent to me by the Earl of Somewhere, with a funny little verse in which he cautioned me to use it to prevent similar accidents in the future.

"Yes, the whole season of seventeen weeks in Melbourne, Sydney, Adelaide, Brisbane, and Ballarat was a continuous round of pleasant experiences. The company had one great misfortune, though, that made the last week of our tour very sad, indeed. That was the death of poor Oscar Girard, who was really loved by every member of the organization. He made a great hit in Australia, and was immensely popular socially as well as professionally. We who had known him best mourned him as we would have mourned a brother."

Miss Hepner turned again to the trunk, taking out opals, from the Australian hill-country, curiously woven grass mats, made by the Bushmen, and at last a strangely carved cup of Samoan manufacture. "That was given to me by an old sea-captain at Apia," she said. "It is made, you see, of a polished cocoanut shell, and is the sort of cup used by the Samoans for their native drink, called *kafa*. I went to see a weird dance at Apia—a barbaric exhibition it was, indeed—and I also visited Robert Louis Stevenson's house, that was almost demolished in the recent uprising of the natives.

"On the homeward voyage we stopped for a short visit in Honolulu, which is by far the most beautifully situated place that I have ever seen. I expect to make the trip again some time, and I look forward with a great deal of pleasure to appearing in Australia a second time. Several opportunities were given me to remain there, but I will confess that I was rather homesick for New York."

"And will we have the pleasure of seeing you here this season?"

"I hope so—but I cannot say surely yet. I have received several flattering offers to go on the road, and while I greatly appreciate them I do not wish to accept an engagement that would take me out of town. I think," concluded Miss Hepner, "that I have been away from this dear old town long enough."

And the reporter thought so, too.

THE "JOURNAL'S" DRAMATIC EDITOR.

Mr. Pinover recently resigned his post of dramatic editor on the New York *Journal* to become Weber and Fields' Music Hall manager. Last week Augustus P. Dunlop was appointed to fill the vacancy, entering upon his duties on Saturday. Mr. Dunlop is an experienced and widely informed journalist who is especially qualified for the work entrusted to him. Alan Dale will continue, of course, to write the *Journal's* dramatic criticisms.

YELLOW FEVER IN THE SOUTH.

Yellow fever has made its appearance in the South, and indications are that theatrical companies may again have trouble because of quarantine. Key West, Fla., has over one hundred cases and is strictly quarantined. Several cases are reported at Tampa and Port Tampa, and Jacksonville has issued a quarantine against that section. At Jackson, Miss., there is one case. The city will not be quarantined, however.

PROFESSIONAL DOINGS.

Charlotte Lambert, of whom the above is an excellent likeness, is an actress who has achieved much success in the roles of adventuresses. Last season she played The Lobbyist in The Carpet Bagger with Tim Murphy. This season she will get away from her former line of work, having been re-engaged by Mr. Murphy to essay the leading part in the same play, a more difficult role offering better opportunities in direct contrast to the part previously assumed by her. The season will open about Oct. 1.

The Mabel Paige company opened their season at Vallamont Park, Williamsport, Pa., Aug. 28. The Little Cadet, a three-act musical play by May and Ida Ward and Harry B. Marshall especially written for Miss Paige, was produced for the first time Aug. 29.

Frank W. Sanger secured last Friday a judgment for $38,396 against Henry C. Miner as one of T. Henry French's bondsmen in the recently settled litigation about the profits of Little Lord Fauntleroy.

Mr. and Mrs. Louis Mann (Clara Lipman) will star this season in a new farce, under management of Rich and Harris.

Edward A. Hamilton, late treasurer of the Broad Street Theatre, Philadelphia, assumed the treasurership of the Star Theatre, in this city, yesterday.

Among the noted actors engaged by Heinrich Conried for the Irving Place Theatre Stock company this season is Felix Schweighofer, of the court theatre in Vienna, who is recognized as the leading comedian of Germany. This will be Herr Schweighofer's first visit to America, and his engagement is something of a managerial triumph for Director Conried, since he has heretofore refused to cross the ocean. Besides his high artistic rank the comedian has the distinction of being the richest actor in Germany, his fortune being estimated at more than one million marks.

Harry Corson Clarke has engaged J. Fraser Crosby, Jr., to play the role of Richard Heatherly in What Happened to Jones, and to originate the leading juvenile part in What Did Tomkins Do.

Mabel M. Gormley left for Denver, Colo., last week to take charge of the department of elocution in the College of Music in that city. As a reader and pantomimist Miss Gormley has won great popularity, and her recitals, during the past year especially, have been very successful.

A Summer park theatre at St. Thomas, Can., was blown down during a severe storm on Sept. 7. A company was in the house at the time but escaped with slight injuries.

H. Fletcher Rivers has arranged the ballets for Frank Daniels' company, The Spider and the Fly, and the Tammany Tigers.

A new military melodrama, Eagle Pass, by O. C. Johnston, in which Orson Clifford will star, under the management of Will E. Booth, will open its season on Oct. 16. Among its features will be a uniformed band, a performing bear, and a company of Indians.

George R. Sims and Clarence Corri have written a musical farce, In Gay Piccadilly, for Dan Leno, who will open his tour at Glasgow in October.

The six hundredth performance of The Belle of New York at the Shaftesbury, London, will be celebrated on Oct. 7.

Fanny Ward won the first prize in the "Smartest Lady" competition carried on by the London *Pelican*.

John Flood has succeeded Byron Douglas in N. C. Goodwin's company, which reopened at the Duke of York's, London, on Sept. 2 for six weeks.

The American Academy of the Dramatic Arts has been chartered by the regents of the University of the State of New York with Franklin H. Sargent, Daniel Frohman, E. P. Stephenson, Benjamin F. Roeder, and Charles Henry Phelps as trustees.

George W. Lederer, Marcus Mayer, and Ethel Barrymore arrived on Sept. 2 from Europe.

Estabrooke Galloway, a Philadelphia society girl, made her professional debut last week in that city as Emily Bernbach in At the White Horse Tavern. A Cincinnati society girl, Charlotte A. Burnett, will appear this season with Richard Mansfield.

Bates and Grant report very large business for their attraction, Duffy's Jubilee.

John Miles has announced his intent to retire from the stage and to enter the Baptist ministry. Mr. and Mrs. Miles (Pearl Essington) are now at Waukesha, Wis.

Alexander Lucas sailed for England last Wednesday, for the Drury Lane pantomime, after which he will begin traveling at Dover for his proposed attempt to swim across the Channel. He is booked for the water show at Paris during the exposition.

Mrs. P. C. Rother has announced the betrothal of her daughter, Maybelle Rother, and Paul F. Nicholson, Jr., who will be married at the close of the present season.

CURRENT AMUSEMENTS.

Week Ending September 16.

New York.

METROPOLIS (Third Ave. and 142d St.), THE GREAT METROPOLIS.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE CITY SPORTS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), HERBERT KELCEY AND EFFIE SHANNON IN THE MOTH AND THE FLAME.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
125TH STREET (125th St. nr. Lexington Ave.), THE RENTZ-SANTLEY COMPANY.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—1 to 15 Times.
THE NEW YORK ROOF GARDEN (Broadway and 45th St.), VAUDEVILLE.
CASTLETON (Broadway and 45th St.), THE GIRL FROM MAXIM'S—1 to 12 Times.
THE VICTORIA (Seventh Ave. and 42d St.), Closed.
THE VICTORIA ROOF GARDEN (Seventh Ave. and 42d St.), VAUDEVILLE.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE GHETTO—Announced for Sept. 15.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE TYRANNY OF TEARS—1 to 7 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), THE ROUNDERS—6 to 69 Times.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), THE ONLY WAY—Announced for Sept. 16.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER AS ZAZA—164 plus 1 to 7 Times.
KOSTER & BIAL'S (145-149 West 34th St.), Closed.
MANHATTAN (1285-1287 Broadway), WILLIE COLLIER IN MR. SMOOTH—10 to 17 Times.
THIRD AVENUE (Third Ave. and 31st St.), A FACTORY WAIF.
BIJOU (1239 Broadway), IN PARADISE—9 to 16 Times.
WALLACK'S (Broadway and 30th St.), A LITTLE RAY OF SUNSHINE—16 to 22 Times.
DALY'S (Broadway and 30th St.), E. H. SOTHERN AND VIRGINIA HARNED IN THE KING'S MUSKETEER—Announced for Sept. 18.
WEBER & FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), MRS. FISKE AS BECKY SHARP—1 to 6 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (312-314 Eighth Ave.), THE GAY MORNING GLORIES.
MADISON SQUARE (24th St. nr. Broadway), WHY SMITH LEFT HOME—10 to 18 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL AS MISS HOBBS—5 to 12 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), HEARTS OF OAK.
IRVING PLACE (Southwest cor 15th St.), Closed.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), A YOUNG WIFE—11 to 18 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), ANDREW MACK IN THE LAST OF THE ROHANS—14 to 21 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), THE DAINTY DUCHESS.
STAR (Broadway and 13th St.), A TRIP TO COONTOWN.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), LILLIAN WASHBURN'S INDIAN MAIDENS.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE MERRY MAIDENS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (388 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), A GRIP OF STEEL.
UNIQUE (194-196 Grand St.), MAY HOWARD'S COMPANY.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St., nr. Fulton St.), THE BOWERY BURLESQUERS.
EMPIRE (101-107 South 6th St.), THE LITTLE MAGNETS.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), UNDER THE RED ROBE.
LYCEUM (Montrose Ave. and Leonard St.), DEVIL'S MINE.
BIJOU (Smith and Livingston Sts.), THE CHERRY PICKERS.
MONTAUK (585-587 Fulton St.), THE CUCKOO.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Manhattan—Mr. Smooth.

Comedy in three acts, by Willie Collier. Produced September 2, 1899.

Mr. Smooth	Willie Collier
Cornelius Smooth	George W. Parsons
Arthur Chilleigh	John F. Ward
Frank Chilleigh	John B. Maher
Mr. Hickey	Thomas Evans
George Dobson	Thomas Garrick
Glib	M. L. Heckert
Dolt	Dan Mason
Rose Chilleigh	Helena Collier
Angelica Chilleigh	Helen Reimer
Miss Langdon	Myrtle May
Vera Vane	Louise Allen-Collier

At the Manhattan Theatre on Saturday night Willie Collier came before the public in the dual role of dramatist and actor. In the latter character he has, of course, a definite place in popular esteem, but in the former he was in precisely the position of a stranger in a strange land; and while there were in the audience many persons prejudiced in his favor, there were likewise many who doubted his creative powers. When, however, the comedy—or rather farce—was well under way the two factions merged themselves into as friendly and amiable an audience as any star could wish to face. This good humor continued until the final curtain fell, and as the spectators filed out of the theatre the remarks that passed between them were generally in praise of Mr. Collier and Mr. Collier's play.

In building his comedy the author utilized many situations that have been favorites with at least four generations of playgoers. Every complication that is to be found in Mr. Smooth proved its dramatic worth many seasons ago, and the plot of the play is little more than a composite of perhaps a dozen farces that have been popular in the last half century. Despite its reminiscent atmosphere, however, the comedy is so cleverly constructed and the dialogue so piquant that no one will condemn Mr. Collier for his propensity for borrowing. His lines are short and crisp; his jests are accomplished in never more than four speeches; and while he deals very largely in the small change of humor, he never seeks to purchase a laugh with cheap wit. Furthermore, be it said to Mr. Collier's credit that his comedy is absolutely clean, bearing no taint of even suggested vulgarity.

The story is the conventional one of a resourceful young man masquerading as another. In the present case the young man is Joe Patten, of Chicago, who introduces himself to the family of Arthur Chilleigh, a retired New York banker, as Cornelius Smooth, the son of Chilleigh's former partner. The real Smooth has gone to Europe. The ex-banker greets Patten cordially, provides him with every luxury, and, with his son Frank, schemes to bring about a match between his shrewish old-maid sister, Angelica, and his guest. Patten, however, falls in love with the banker's pretty daughter, Rose, to whom he confides the secret of his identity. The real Smooth appears several times most inopportunely, but is promptly gotten rid of by Patten, who pronounces him a madman. Patten proves his real worth by inducing Frank Chilleigh to enter into a business partnership with him, thereby compelling the idle son to settle down to hard work. This so delights the father that he consents to the marriage of Patten and Rose, and approves of a similar match between Frank and a breezy Chicago girl, Vera Vane, who is a cousin of Patten and the real Smooth. Angelica Chilleigh consoles herself by receiving the attentions of a socially ambitious bookmaker, Mr. Hickey, and the curtain falls upon the usual picture of anti-conjugal ecstacy.

Obviously so hackneyed a plot requires deft handling to make it acceptable at this end of the century, and that it has been worked up in precisely the proper fashion by Mr. Collier was proved on Saturday night by the never flagging interest of the onlookers and generous applause.

The comedy was played in a natural, every-day manner by a competent company that gave evidence of careful rehearsal. It was noticeable through the entire performance that while the jests were never delivered in the assertive fashion commonly employed by comedians of the day, not one of them was missed by the audience. The accepted theory that playgoers must be led up to a joke by degrees, and that the joke must then be driven through their heads by much repetition, was shown to be a fallacy by the nimbleness with which the auditors caught the point of every bright line in Mr. Smooth, however quietly it was uttered.

In the character of Joe Patten, the bogus Mr. Smooth, Mr. Collier displayed to the best advantage his recognized talent in the line of quiet drollery. The part fitted him as perfectly as did his fashion-plate-like array of modish clothes. While naturally he dominated every scene in which he took part, he was by no means covetous in regard to the centre of the stage, and the bright lines were divided among the characters with commendable fairness. In the very brief love scene in the second act Mr. Collier gave a delicate touch of tenderness to his role that lifted it above the level of the purely farcical. Louise Allen-Collier played the role of the vivacious Vera Vane with admirable intelligence and grace, and Helena Collier as Rose Chilleigh was a thoroughly pleasing ingenue. John B. Maher as Frank Chilleigh bore the gentlemanly poise and acted with precisely the shade of refined comedy that the part demanded. John F. Ward as the father, Arthur Chilleigh, gave a well-balanced impersonation, and Helen Reimer as Angelica made a hit second only to that scored by the star. G. W. Parsons as Cornelius Smooth did the little that fell to his lot very well indeed. Thomas Evans was eminently successful as Mr. Hickey, his conception of the character and his impersonation of it being thoroughly artistic and altogether worthy of especial praise. Myrtle May acted in a charmingly sprightly manner, and her success in the role of Miss Langdon was limited only by the brevity of her lines. M. L. Heckert, Dan Mason, and Thomas Garrick, as Glib, Dolt, and Dobson respectively, deserve each a word of praise, and it may be said, indeed, that the entire company was as competent and attractive as the comedy was enjoyable.

Madison Square.—Why Smith Left Home.

Farce in three acts by George H. Broadhurst. Produced Sept. 2.

John Smith	Maclyn Arbuckle
General Billetdoux	Fred W. Peters
Count Von Guggenheim	George Barnum
Major Duncombe	M. B. Snyder
Robert Walton	Hans Robert
Mrs John Smith	Marion Giroux
Miss Smith	Mrs. E. A. Eberle
Mrs Billetdoux	Rose Snyder
Rose Walton	Gertrude Roosevelt
Julia	Dorothy Usner
Elsie	Blanche Carlyle
Lavinia Daly	Mrs. Annie Yeamans

The Madison Square Theatre inaugurated its season on Sept. 2, when a very large audience applauded the first local performance of George H. Broadhurst's three-act farce, Why Smith Left Home, which had been shown in other American cities and in London.

The story of the farce is already so familiar that extended repetition would be superfluous. John Smith is worried by the arrival at his home of Mrs. Smith's rampant aunt, Mrs. Billetdoux, who seeks to superintend the affairs of the house and all that therein is. Smith conspires to drive her away by inducing the cook to prepare a terrifying meal. The aunt is looking for trouble, and when a maid dons one of Mrs. Smith's dresses and Smith kisses her, thinking her to be his wife, Mrs. Billetdoux does all in her power to upset the family. The row she raises materially assists the maid in blackmailing Smith, and eventually involves every one in sight, the aunt being driven to further fearsome endeavors by the atrocious dinner that the cook provides. In the end, Mrs. Smith and her aunt arrange to go out of an evening and the "help" plan a festive celebration with the aunt's husband and others as guests. Mrs. Smith gets wind of this entertainment and appears disguised. Meeting her husband, she attempts a flirtation, but he proclaims his faithfulness to his wife, and she appreciates his constancy, matters winding up with the apparent subjugation of the aunt.

Mr. Broadhurst must have invented the title before he wrote the play, for it has very little to do with the case, and is just dragged in at the finish. However, the title doesn't matter so long as the farce is bright, and sparkling and cheery, and the new one is all of these. It ripples merrily on from beginning to end like one long peal of laughter. The situations are not new, but each has been given a novel twist of some sort so that they go with roars, especially the hilarious climax of the second act. The lines, too, are very clever, and the characters are drawn excellently. Moreover, the farce is extraordinary in two ways—neither of the leading couple is unfaithful to the other, and there is no comic old man.

Maclyn Arbuckle enacted Smith with fine spirit, discretion and humor. It is difficult to fancy how the part might have been played better. At every moment Mr. Arbuckle proved that he is one of our ablest comedians, endowed, besides his acting skill, with a splendid voice, and uncommon facial play. Fred W. Peters, as General Billetdoux, the henpecked husband of the awful aunt, gave a very neat French dialect performance that was heartily applauded. Many hands greeted, too, the capital German Count of George Barnum, a study so absurdly true to life that it was hard to believe that the player was not the real thing. M. B. Snyder as a gruff major, and Hans Robert in a juvenile role were most acceptable.

Mrs. Annie Yeamans scored a prodigious hit as the secretary of the Cook Ladies' Union—one of the best of her countless delightful impersonations. Broadly humorous as was her work, the picture was none the less a character study of the most artistic sort. Mrs. E. A. Eberle contributed also admirable character work as a gid dy spinster so honestly realistic as to be almost pathetic at times. Marion Giroux offered a charming, graceful, intelligent impersonation as Mrs. Smith; Dorothy Usner was more than capable as the demure blackmailer; Gertrude Roosevelt was sweet, dainty and thoroughly satisfactory in the ingenue role, while Rose Snyder as the harrowing aunt, and Blanche Carlyle as a maid were happily cast.

The scenery and stage-management were excellent, and the gowns of the ladies were things of bewildering beauty. Smith should not leave his present home for some time to come.

Bijou—In Paradise.

Farce in three acts, adapted by Louis Harrison and B. B. Valentine from the French. Produced Sept. 4.

Monsieur Pontbichot	Richard Golden
Raphael Delacroix	Theodore Babcock
Monsieur Gressillon	Theodore Hamilton
Baron Flechard	Harry St. Maur
Pico	William Bonelli
Claire Taupin	Minnie Seligman
Madame Pontbichot	Hattie Russell
Madame Gressillon	Flora Fairchild
Jeanne Pontbichot	Belle Stokes
Justine	Margaret McDonald
Rosalie	Beatrice Morgan

The Bijou Theatre was reopened on Sept. 4, when the Doris Amusement Company presented, before a large audience, for the first time here Louis Harrison and B. B. Valentine's three-act farce, In Paradise, adapted from the French of Hennequin, Billhaud and Carre. The story was like this:

Jeanne Pontbichot has been brought to Paris by her parents to find a husband. Pontbichot, who has never sowed wild oats, decides to get a son-in-law who has seen the gay side of life so that he may be ushered into that fleeting paradise. Jeanne has fallen in love with an artist, Raphael, who has had no *amour*, except with Madame Gressillon, to whom he was engaged before her marriage. Raphael asks Pontbichot for Jeanne, but the latter insists on entanglements, whereupon Raphael remembers that in the flat below his lodgings dwells Claire Taupin, modiste, ex-model and actress, and he determines to ask her to play the part of a sweetheart. Pontbichot starts off with Raphael, to break off the trumpery entanglement.

The second act finds Claire in her boudoir, and in debt. Her fiance is Pico, a lion tamer, possessed of a violent temper. Raphael calls to entreat Claire to hoodwink the old man. After much persuasion, she agrees, and when Pontbichot arrives, he finds them in each other's arms. Claire goes through a scene from Camille. Pontbichot, being struck by the depth of her feeling for Raphael, declares that such a noble woman shall not be cast off. He finally reconsiders and they make their final adieus, when Gressillon, who proves to be the guardian of Claire, rushes in and demands explanations.

Unused to deception, Raphael tells the truth, and Pontbichot finds that he has been hoodwinked, but Gressillon disbelieves the story and declares he is through with Claire. Left alone with her, Pontbichot makes love to Claire, who, when she finds he is married, is mollified by receiving a sum of money and having her unexpired lease of the apartment taken by Pontbichot at a large advance. Gressillon comes back to make amends with Claire, followed soon by Raphael. The three men don pajamas, and at the announcement of the lion tamer, hide in the modiste's bed, three abreast. Pico breaks down the door and chases the three pajama-clad beings. Pontbichot hides in a wardrobe, which Gressillon directs two porters to take to Pontbichot's house. Then Pico breaks loose again and catches Raphael, who is precipitated to the floor by the collapse of the canopy of the bed on which he has climbed. Gressillon is caught under the bed as it falls.

The last act shows Pontbichot's homecoming in the wardrobe, battered, bruised but conscious. His wife lectures, but her anger is turned toward pity as he relates a fairy story about being attacked by ruffians. She declares it an outrage and starts for the Commissaire of Police to have the rascals punished, but is forestalled by Pontbichot, who telephones that she is crazy and is assured she will be given a shower bath if she calls. Gressillon arrives with a plea for a new pair of trousers to replace those torn in struggles with the lion tamer. Mme. Gressillon calls for her husband and he enters the wardrobe in time to hear what promised to be a proof of his wife's passion for Raphael, but the artist, knowing the presence of Gressillon, contrives to make them think more than ever of each other. Then Madame Pontbichot, bedraggled and soaked through, enters to announce her narrow escape from being run over by an omnibus, through the gallantry of an impecunious Baron, who accompanies her and recognizes the three miscreants, but sets all right for a consideration.

The play continually courses upon the verge of intolerable offensiveness, yet it never reaches that point. The presumable scandal of the original is always evident, but never too much so, and the adapters deserve credit for this. The first act is exceedingly dull and flat, and the third is nearly as bad. The second, however, presents a climax that, while arrant nonsense, is undeniably funny and may save the play. The house simply roared with laughter at this impossible scene. Whatever applause greeted the other episodes was due chiefly to the cleverness of the players.

Richard Golden was highly amusing as the sportive Pontbichot, and some of his fine pantomime work convulsed the audience. Theo. Hamilton gave a capital impersonation of the portly Gressillon: William Bonelli, an admirable sketch of the crude, coarse, jealous lion-tamer; Theodore Babcock, an acceptable juvenile performance, and Harry St. Maur an excellent study of a disreputable count.

Minnie Seligman, as Claire, proved the versatility of her art, mingling light comedy dash and true dramatic strength in reckless extravagance, and making a very large personal hit. Her burlesque scene from Camille, introduced to dupe Pontbichot, was capitally done. Hattie Russell enacted the trying role of Madame Pontbichot with much skill and cleverness; while Flora Fairchild, Belle Stokes, Margaret McDonald and Beatrice Morgan played capably in minor roles.

The stage management was of fair quality. An astonishing feature was the presence of the same clock in Pontbichot's house and in Claire's apartments, and that, by said clock, it was always half-past ten.

Star—The City of New York.

Melodrama in four acts, by Walter Fessler. Produced September 4, 1899.

Jack Morgan	Walter Fessler
Tom Saunders	Lester Lonergan
Gerald Leighton	Nestor Lennon
Danny Riley	Edward J. Heron
Pat O'Hoolihan	P. C. Foy
Richard Pringle	Frank Young
Frank Overton	John Eberman
Nellie Montrose	Victory Bateman
Daisy Maguire	Mae Williams
Emily Saunders	Bessie Lea Lestina
Rubberneck Mag	Carrie Ezier

Rarely has the Star Theatre had a larger or a noisier audience than the one that assembled on last Monday night to witness the first performance in Manhattan of Walter Fessler's melodrama, The City of New York. For two and a half hours the actors on the stage and their admirers in the gallery kept up a din such as is seldom heard in any theatre off the Bowery; and, indeed, except for the geographical location of the Star, the production was in every way typical of an East Side first-night.

The City of New York may be called an impressionistic melodrama. The plot is not worked out in the usual fashion, but instead is suggested by the many startling scenes and extraordinary episodes that follow each other in rapid succession. It was easily understood, and the numerous deficiencies supplied without difficulty, because Mr. Fessler's characters invariably did precisely what all men and women of melodrama-land have done, in similar circumstances, from the time of the first play of the sort to the present day.

The story, outlined rather than told, concerns chiefly the adventurous career of Tom Saunders, a young engineer, who has been robbed of his fortune and is nearly robbed of his sweetheart, Nellie Montrose, by a villainous member of the "400" named Gerald Leighton. This absolutely impossible person, who is held up to view as a representative of the wealthy class, is nearly killed by Tom in an engagement that takes place in the shadow of Grant's Tomb. The hero, thinking that he has murdered his enemy, escapes to the West and becomes a locomotive engineer on a railway in Montana. A year later the villain, Leighton, endeavors to rob the express company's safe at a small station on this railway, and is prevented by Tom. He then vows vengeance and wrecks Tom's engine. The latter is seriously injured, but with the hardihood that is the birthright of all heroes, he recovers in time to save Nellie from Leighton's clutches, in the final act, by sliding down a flume that leads from the mountain side to the old mill in which the heroine is held captive.

Underlying this main theme of love and daring deeds is the story of Danny Riley, a newsboy who becomes a telegraph operator, and who weds the soubrette, Daisy Maguire; and there is also unfolded the history of a remarkably moral gambler named Jack Morgan, whose chief employment it is to distribute gold and good advice among the just and the unjust characters in the play.

Considered with the utmost charity there is to be found nothing commendable in the dramatic construction of The City of New York. It is merely a succession of improbable situations joined together in the most crude fashion. The dialogue is awkward and unnatural in the extreme, and is made up largely of local "gags," slang phrases and hackneyed sayings. The scenery and mechanical effects, on the other hand were so excellent that one is tempted to believe that the play was written around them. The really beautiful settings, showing the Claremont Hotel at night, the Bowery, and Grant's Tomb were far superior to the drama that was enacted in front of them, and the locomotive that came thundering across the stage was more realistic than any situation in the piece.

The players who essayed the various roles struggled nobly with their badly constructed speeches and strove to make the best of the almost impossible situations. Walter Fessler, the author, played the part of Jack Morgan very acceptably, proving himself to be a better actor than playwright. Lester Lonergan was an excellent hero in the conventional role of Tom Saunders, and Victory Bateman as Nellie Montrose acted in her usual sincere and artistic fashion. Nestor Lennon as Gerald Leighton made use of all the traditional tricks of stage villainy, and delivered his lines with the exaggerated vigor that he imagined the part demanded. Edward J. Heron was boisterously energetic in the character of Danny Riley, entering into the spirit of the play with commendable earnestness, and Mae Williams as Daisy Maguire was vivacious and pleasing. The minor parts were all fairly well played, and the specialties by Carrie Ezier and P. C. Foy won considerable well merited applause.

Lyceum—Miss Hobbs.

Comedy in four acts by Jerome K. Jerome. Produced Sept. 7.

Wolff Kingsearl	Charles Richman
Percival Kingsearl	Orrin Johnson
George Jessop	Joseph Wheelock, Jr.
Captain Sands	T. C. Valentine
Charles	Francis Sedgwick
Mrs Percival Kingsearl	Clara Bloodgood
Millicent Farey	Mabel Morrison
Susan Abbey	Mrs G. H. Gilbert
A Maid Servant	Elizabeth Rathburn
Henrietta Hobbs	Annie Russell

The Lyceum Theatre began its season on Thursday, when Annie Russell appeared for the first time in Jerome K. Jerome's new four-act comedy, Miss Hobbs. The little theatre was filled and play and players were heartily greeted.

The comedy begins with a row between Mr. and Mrs. Percival Kingsearl. Mrs. K. has harkened to the "advanced" lectures of a new neighbor, Miss Hobbs, who denounces marriage. Things go so far that Mrs. K., in anger, leaves her happy home and goes to stop with Miss Hobbs, taking along her friend, Millicent Farey, sweetheart of her husband's associate, George Jessop. To the upset household comes Wolff Kingsearl, college chum of Percival, who is not related though bearing a like name, and who has been away for years in the diplomatic service. Wolff hears all about the terrible Miss Hobbs from Percival and George, who haven't seen her, and he wants to bet that he will kiss her within six months. Then, however, they draw such a forbidding picture of her "newwomanishness" that he backs out. But she calls soon, in Percival and George's absence, and announces herself as her own maid come for things belonging to Mrs. K. Wolff guesses her identity, but she takes him for the husband, and, deeming him impressionable, appoints a meeting with him at her house to prove to Mrs. K. the frailty of man. Wolff is truly impressed, and, when she has gone, he tells the other men that he will bet a dinner for three at Delmonico's that he will kiss her within a month. They agree and he jots down the wager in his notebook.

The scene changes to Miss Hobbs' house, where Mrs. K. and Millicent, already weary of an Adamless Eden, secretly receive Percival and George, who, however, are scared away by Miss Hobbs' approach, Percival leaving his hat. Miss Hobbs finds the hat, surmises that Percival has been there, and rejoices in the thought to discomfort every one when he shall return for his appointment with her. Wolff appears on time, and she, still believing him to be the husband, contrives in a delightful scene to get him on his knees before her as the wife and Millicent rush in, only to be overcome with shame upon learning that Wolff is not the husband. She doesn't believe it till he tries on the hat and it fails to fit. He departs, but drops his notebook, wherein she finds the recorded wager, and, very angry indeed, she vows to return the book. She takes it to him on his yacht, where he gives her a dreadful fright by pretending that they are drifting seaward all alone; by making her cook some chops for him, and by lecturing her profoundly upon the idiocy of "advanced" notions, he seems to have squelched her completely, when she trots out the notebook and turns the tables to his confusion.

At Percival's home again, Miss Hobbs is invited to see the reunited couple and the lovers, who try frantically to explain away the wager in the notebook. Wolff enters in time to hear himself denounced by Miss Hobbs. In a very pretty scene he woos her ardently, but she answers not. The others gather about. Turning to them she says, "We will all dine to-morrow at Delmonico's," and, running to Wolff, she kisses him.

The play is the most thoroughly delightful offering in lighter vein seen here since Trelawny of the Wells. It has real literary quality, too, no end of the keen wit which Mr. Jerome knows so well how to use. Of course the central idea is old enough—old as Katherine and Petruchio—and many of the minor threads were woven into comedies when the playmaker's loom was very new, but all have been wrought over with skill. The play's chief fault is that, written by an Englishman, the scene has been placed in this country, and no apparent effort has been made to do away with typically English expressions in the lines.

Annie Russell was charming, as always. She didn't look a bit like a "new woman," and she played with a native modesty and refinement that is not characteristic of the type, but is nicer so. A shade more of spirit in her yacht scene would help it, and it might be an agreeable point for her to insist that Mr. Richman should remove his hat and keep it off during this episode. Miss Hobbs has a right to demand so much of courtesy even in a scene that nearly runs to offense in the man's boorishness. Charles Richman was picturesque and generally effective outside of this particular scene, which would be more enjoyable if played in less heavy-handed fashion.

Mrs. Gilbert's first appearance since her long association with the Daly company was the signal for an ovation, and this venerable artist gave a delightful impersonation of a lovable old maid. Joseph Wheelock, Jr., has never done anything so excellent as his perfectly lifelike work in the role of the well meaning but dense young Jessop, a sketch of truth and reality. Orrin Johnson was capable, if rather vehement, as Percival, and there were very neat portrayals by T. C. Valentine as a lazy yacht captain and Francis Sedgwick as a servant. Clara Bloodgood, Mabel Morrison, and Elizabeth Rathburn were satisfactory in their respective roles.

The stage was managed capitally, and the scenery, especially the picture of the yacht's cabin, was admirable.

Grand Opera House—Hearts of Oak.

At the Grand Opera House last evening James A. Herne's play, Hearts of Oak, that has not been seen here in several years, was presented to an audience of good size. The play, which gives a strong, faithful picture of life on the New England Coast, was received with warm approval, repeating its success of former years.

The scenic effects were good and the company

was excellent, among the members being E. P. Sullivan, James Horne, Nat D. Jones, Thomas M. Hunter, Ida Hamilton, Marie Adair, Eliote Enneking, and Margaret Cecil.

Last week The King of the Opium Ring played to big business at the Grand, and showed how popular Chinese melodrama is just now. An excellent company, under the management of Rianey and Vance, gave a satisfactory interpretation of the play.

Empire—The Tyranny of Tears.

Comedy in four acts by C. Haddon Chambers—Produced Sept. 11.

Mr Parbury	John Drew
George Gunning	Arthur Byron
Colonel Armitage	Harry Harwood
Evans	Frank Lamb
Hyacinth Woodward	Ida Conquest
Mrs. Parbury	Isabel Irving

John Drew presented last evening, before a large audience at the Empire Theatre, C. Haddon Chambers' four act comedy, The Tyranny of Tears, then seen for the first time here. The play had been produced originally on April 6, by Charles Wyndham, at the London Criterion, where it had achieved a pronounced success.

The story of the play is exceedingly simple, even commonplace. It concerns the domestic affairs of Mr. and Mrs. Clement Parbury, who have lived long in amiable relationship for the reason that Parbury, a most forbearing soul, has chosen to humor his wife upon all occasions when differences of opinion appeared to loom ahead. Mrs. Parbury is a very nice womanly little woman, only whenever it looks as if she might not have her own way, she cries. The husband, like most other men, dreads woman's tears more than anything else, and he has got in the habit of yielding every point rather than see his wife cry. As time goes on, realizing that a few tears are all that is required to win her way, she becomes more and more exacting, and more and more lachrymose. Parbury is a literary man, and gives all his leisure to his wife, for, truly loving her, he has forsworn his whilom male associates entirely. She takes this constant attention as but her due, and she attests her fondness for her husband by persistent caresses, even when he is trying to write novels and things. He submits because she cannot comprehend that it is not easy for him to write when she fondles him and pokes his hair.

One day Parbury, to stay the wife's tears, gives up a yachting trip with his old friend, Gunning, and this disappointment rankles in his breast just a bit when the climax comes, as it is sure to come. Parbury has a typewriter, a pretty and sympathetic young woman, who understands thoroughly the trials of her employer and who admires him secretly for his long suffering patience. Upon one luckless occasion, when she thinks no one is looking, the typewriter slyly kisses Parbury's photograph, but the wife, by sorry chance, sees her do it and the storm breaks. Mrs. Parbury demands the instant dismissal of the typewriter, but the husband refuses. Then Mrs. Parbury falls back on the heretofore unfailing resource and cries about it. Still Parbury is unmoved. He has decided that it is quite time to make a stand, to rebel against the tyranny of tears. He rebels.

"Very well," says Mrs. Parbury, "that girl goes or I do."

"Very well," says Mr. Parbury, "the girl stays." He thinks the wife will relent, but she doesn't, and she leaves him rueful enough. Afterward, though, she considers it all and is glad to come back and make up. Parbury has won, and the cat-and-dog existence, or else utter separation, that had seemed inevitable, is happily avoided. The typewriter, too, explains to her employer the photograph incident, whereof he was ignorant, and she gets herself engaged to marry Gunning.

C. Haddon Chambers may have written a very fair book when he devised this thing, but he must have forgotten for the time his undeniable earlier knowledge concerning playmaking. In this merry land we long always for something to happen, and especially do we desire a mild occurrence or two in our plays. But The Tyranny of Tears were much more fittingly called The Tyranny of Talk. Whoever believes that the art of conversation is dead should dwell upon Mr. Chambers' play, for therein is a continuance of endless talk the like of which has seldom been equaled on the stage. The sparse and fleeting moments of action were hailed with joy, but they were few indeed. One yearned for something to happen, yet very little appeared to relieve the deadly dullness of talk which, however luminous it may be to read, was seldom gladsome to hear. Of course, the play might recommend itself to a producer by virtue of the smallness of its cast, six speaking parts sufficing for four acts, but if authors are going to cut down casts to six persons, they should at least provide something for the six to do besides talk.

John Drew as the chief talker went along agreeably as always and offended not. He looked very little like a novelist, but he was amiable and easy through it all, and this was doing well. Isabel Irving gurgled and cried effectively, and looked very pretty, indeed, while being handicapped by a role almost as unsympathetic as that of the heroine in In Mizzoura. Arthur Byron offered a pleasing sketch of the bachelor Gunning, although he didn't look as old as his lines sounded; Harry Harwood made an admirable husky colonel; Frank Lamb was more than capable as a servant, and Ida Conquest contrived admirably to infuse life into the icy role of the typewriter.

The scenery was nice and so was the stage-management, although Parbury should have the clock in his study fixed, because it didn't go. And they certainly should change the title to The Tyranny of Talk.

Star—A Trip to Coontown.

As usual, there was a very large audience at the Star Theatre last evening, when A Trip to Coontown was presented by the popular colored comedians, Cole and Johnson. This year's version of the farce contains many new songs, dances and specialties. The stars did their accustomed good work, and the supporting company, including Lloyd G. Gibbs, the tenor; Sam Lucas, Walter Dixon, Sam Cousins, Sam King, Edna Alexander, Molly Dill, the Freeman Sisters, and Alice Mackay, made themselves popular with the audience.

Metropolis—The King of the Opium Ring.

The season of the Metropolis Theatre was opened last night with The King of the Opium Ring to a big house. The scenes in Chinatown, San Francisco, where a multitude of thrilling events occur, were greeted with wild applause. Wah Sing, a Chinese highbinder, was played very cleverly by M. J. Jordan. Edwin Walter, George C. Staley, John P. Laughney, Gertrude Dion Magill, Della Clark, and the rest of the large cast deserve commendation.

Third Avenue—A Factory Waif.

A goodly audience assembled last evening at the Third Avenue Theatre to witness the performance of A Factory Waif. The play belongs to the Capital vs. Labor class of melodrama; containing, however, rather more than the usual proportion of comedy. It was well adapted to the tastes of the regular patrons of the theatre, and in both mounting and acting was quite up to the standard that Manager Sheldon has long maintained.

Frank Lynton, the hero, was impersonated in manly fashion by Arnold Reeves; Mark Hawton, the villain, was acted according to the best traditions by William L. Buchanan; Charles Drake was vigorous as Henry Vernon, and H. L. Barker simulated the dignity of the mill owner, Thomas Kendall.

Among the women of the company, Ellen Bayer, who impersonated Mary Vernon, won the honors. Her work was sympathetic and thoroughly pleasing. Martha Work was acceptable as Mrs. Lynton, and Clara Coleman as Buttons earned many a laugh and hand. The minor parts were nearly all in good hands, and the stage-management throughout was excellent.

Town Topics was presented last week at the Third Avenue Theatre to large audiences and it scored a very pronounced success. W. H. Mack headed the competent cast, that included Willie Dunaiay, J. H. McMahon, Charles E. Graham, Buck Schaeffer, William Harris, Alice Lorraine, Helene Heil, Ella Dean, Mae Phelps, Agnes Wood, Anita Wells, and Lena Johns.

At Other Playhouses.

FIFTH AVENUE.—Mrs. Fiske will produce Becky Sharp at this theatre this (Tuesday) evening.

NEW YORK.—The Man in the Moon continues at its full.

CASINO.—The Rounders approaches the end of its long run.

ACADEMY.—Andrew Mack remains in The Last of the Rohans.

FOURTEENTH STREET.—A Young Wife is still the attraction.

WALLACK'S.—A Little Ray of Sunshine has begun its third week.

CRITERION.—The Girl from Maxim's is the bill.

GARRICK.—Mrs. Leslie Carter reappeared last evening in Zaza.

LITT SECURES THE GREAT RUBY.

After many rumors it was announced last week that Jacob Litt had secured from the executors of the estate of Augustin Daly the rights to the Great Ruby until March 1, and would produce it at McVicker's Theatre, Chicago, on Oct. 8, for a run.

Mr. Litt has also secured the original scenery and costumes used in the production of the play at Daly's Theatre. George Clarke has been engaged as stage-manager, and Mr. Litt, is now forming the company, that will include, it is said, a number of members of the original cast. Mr. Litt has cabled to Mrs. John Wood, the famous English actress, last seen in this country in 1872, offering her the part of Lady Garnett, that she originated in the London production, and that Ada Rehan played here. As yet he has received no reply.

By arrangement made with Mr. Daly before his death, Arthur Rehan has the rights to the Great Ruby after March 1.

REFLECTIONS.

Emmett C. King returned to the city last week after a highly successful engagement with the Manhattan Beach Stock, Denver. He immediately signed to succeed J. H. Gilmour in A Young Wife, at the Fourteenth Street Theatre, opening last night.

Margaret Ferguson, recently returned from Australia with The Belle of New York, is still under engagement to George W. Lederer. She opened at the New York Roof on Monday night for an indefinite run.

Madeleine Payne has returned to town, after summering in Atlantic City.

George W. Lederer, it is said, may produce in London a new musical comedy by Hugh Morton and Gustave Kerker, entitled The Wire Walker.

Millie Price sailed last week for her home in England, where she will remain indefinitely.

Minnie Methot will soon appear in a new comic opera that has been written for her by Julian Edwards, Kirke La Shelle, and Frederick Ranken.

At the meeting held in Washington last week for the purpose of organizing the Association of Spanish War Veterans, Lieutenant B. A. Reinold (Adolph Bernard), was elected a member of the Council of Administration, a body composed of the foremost army men and political leaders in the country.

Reginald Roberts is a passenger on board the *Armenian*, that will arrive at Boston this week from England.

Mr. and Mrs. Robert Edeson sailed from Scotland for this side, Sept. 7, and are expected in New York next Sunday.

Isabelle Urquhart arrived in this city on Saturday from Europe.

Kyrle Bellew and Cora Urquhart Potter produced The Ghetto at the Comedy Theatre, London, on Saturday. The critics thought it might prove successful.

Mr. and Mrs. Giles Shine (Lavinia Shannon) have arrived in the city, and are staying at the New Amsterdam Hotel. Miss Shannon has been re-engaged as leading lady for the Grand Opera House, Indianapolis.

Fred Williams and Elizabeth V. Reihm were married at Virginia City, Nev., on July 8. F. Esmelton Bryant and Grace A. Reihm were married on Aug. 2 in Auckland, New Zealand. The brides are daughters of Mathias Reihm, of California.

The Little Bandit, a romantic opera, with music by Herman Perlet, and book by Edgar Smith, has been selected by Jessie Bartlett Davis as the vehicle for her starring tour this season.

The date of the production of The Ghetto at the Broadway Theatre has been changed from Oct. 2 to Sept. 15, as Manager Jacob Litt found that rehearsals and the alterations in the theatre would permit the change.

Marie George, having recovered from her illness, will return to the cast of The Rounders this week.

Harrison J. Wolfe and his company left yesterday (Monday) for Hudson, N. Y., where they opened their season in The Corsican Brothers last night. Mr. Wolfe plays in Fishkill, Peeksill, and Asbury Park this week, and will open at the Star Theatre on Monday, Sept. 18. During the week, in addition to The Corsican Brothers, David Garrick, and Hamlet will be presented. A full equipment of special scenery is carried by the company.

Edwin Knowles complains that W. E. Nankeville, managing Human Hearts, is advertising that play as having been "produced for 300 consecutive nights at the Fifth Avenue Theatre, New York." The play never was produced at that theatre.

Jay Packard, playing Ben Boone in Blue Jeans, suffered a painful accident during the opening performance at Manchester, N. H., last week. His thumb was caught in the circular saw and was badly crushed before the machinery could be stopped. He had the wound dressed, however, and finished the performance, though the pain was almost unbearable.

Wanted, first-class attractions for Thanksgiving, Christmas and New Year's. Best one-night stand in Western N. Y. W. B. Lerch, mgr. Hodge Opera House, Lockport, N. Y. * *

MATTERS OF FACT.

Robert Wayne and Carrie Laurella are open to negotiate with combination or stock companies to play leads and heavies, respectively.

John W. Bankson has returned from the Point of Pines and is stopping at the Hotel Aulic. He has not closed for next season.

The opening of the Empire Theatre, the popular price theatre of Holyoke, Mass., has been set for Sept. 18 with Johnny and Emma Ray in A Hot Old Time as the initial attraction. Manager Murray has a few open dates later in the season.

"Asleep in the Deep," the bass and baritone song by Lamb and Petrie, has been bought outright by F. A. Mills, music publisher, at 48 West Twenty-ninth Street. The song is being sung by the best singers. Professional copies can be secured gratis. Western professionals will find copies at the Chicago headquarters of Mr. Mills.

Nance O'Neil, it is telegraphed, opened at Portland, Ore., last night, Sept. 11, to standing room only. The orchestra was placed upon the stage to increase seating capacity.

For Her Sake broke the records at the People's Theatre, Chicago, Sept. 11. Every available foot of space in the house was occupied and many people were turned away long before the curtain rose.

The Alma Chester engagement at Saratoga, N. Y., began Sept. 11 to one of the largest audiences ever assembled in that city. The house is completely sold out for the entire week.

G. B. Bunnell announces the opening of the large Annex Hall at the Grand Opera House, New Haven. It is the intention of Mr. Bunnell to display the latest inventions in mechanical models and machines of interest that it will be practicable to operate before the public in this spacious hall. Space will be furnished free and good care will be taken of the exhibits. This hall will be open free to the patrons of the Grand.

The Music Hall, Frankford, Pa., has been rebuilt and Manager Allen is now booking only first-class attractions. The old house was known among managers as being a pretty and up-to-date house. The new one by far eclipses the old one, which was destroyed by fire three years ago.

Bert Mattler, who played the leads in the Lyceum Stock company, Chicago, Ill., has come East and is now open to offers.

For the Street Fair at Fort Smith, Ark., Oct. 16 to 21, a good vaudeville act is wanted by the J. J. Little Clothing company.

"Instantaneous," care this office, wants a partner with $700 to invest in a successful play ready to take to the road.

George W. Riper, manager Holliday Street Theatre, Baltimore, says that the performance of An Easy Mark at his house was good and that he thinks the success of the play is assured.

Rose Eytinge's proposed tour with Mlle. Fifi is off and she is open to offers.

A Night in Chinatown is the latest of a series of Celestial melodramas striving for favor. The play is by Edgar Thomas and is of a highly sensational order. Ed F. Rush will send it on the road. The requirements of the copyright law have been fulfilled by Mr. Rush for the protection of his play.

L. Brayton Bates wants a position on the business staff of a traveling company or theatre. His address is Rockland, Mass.

The West Side Lyceum, at Broadway and Fifty-second Street, may be secured for rehearsals.

Felix Blei gives notice that he has been appointed sole agent for the farce, The Strange Adventures of Miss Brown, and warns managers against representations not authorized by him.

People up in repertoire are wanted by Cameron Clemons to fill his company. He should be addressed 34 Clark Street, Paterson, N. J.

Harter Brothers, who manage the Opera House at Wabash, Ind., have secured the lease of the Opera House at Huntington, Ind., and are now booking. Their new house is in a good amusement town with excellent railroad facilities.

Manager Prescott R. Loveland, of Kennedy's Players, wants a man for heavies or juveniles. A good wardrobe is essential.

Felix Blei is agent for a number of successful plays, which may be rented by audressing him in care of Koster and Bial's.

Sharon, 1205 Walnut Street, Philadelphia, wants a talented amateur for leading parts in repertoire.

Edwin Gordon Lawrence opened his fourth season in For Her Sake in Chicago on Sept. 10. He has surrounded himself with a stronger company than ever before, Harriette Weems, Edward N. Hoyt, Robert M. Edwards, Charles H. Montgomery, and Nettie Van Sickle being some of the people in the cast. The advance sale for the week has been large, pointing to a profitable engagement. Mr. Lawrence still has dates open for three-night and week stands.

James D. Flynn's Murray and Mack company in Flunigan's 400 played the Park Theatre, Philadelphia, week of Aug. 21 and gave such satisfaction that Manager Gilmore, of the Auditorium, offered its managers Labor Week, but they had to refuse on account of having the date filled. They will play a return date later at the Park.

A first-class repertoire company is wanted at Du Bois, Pa.

The Midland Theatre is in course of erection at Fort Dodge, Ia. The plans for the building were drawn by Architect George H. Johnson, of St. Louis. The house will have a spacious stage, and the comfort of the actor will not be neglected in the construction of the building behind the footlights. The seating capacity will be about 1,300.

Alfred Fisher will stage The Choir Invisible for Henry Jewett, an engagement that insures a most careful, artistic and intelligent production.

The season at the Whitney Opera House, Fitchburg, Mass., opened Aug. 25, with 8 Bells. The house has a new dress, enlarged stage accommodations and new scenery, and the list of attractions includes some of the strongest traveling.

Thall and Kennedy's Yon Yonson opened at the Great Northern Theatre, Chicago, Sept. 3, to capacity at matinee, and turned hundreds away at night. Arthur Donaldson, in the title part, and all the cast made hits.

Manager H. B. Clark, of the Halifax, N. S., Academy of Music, wires: "Gorton's Minstrels opened regular season here Sept. 4, breaking local record at popular prices, playing to $819.65."

Guy Brothers' Minstrels opened Watson's Opera House, Lynn, Mass., Sept. 2, turning hundreds away. The many improvements in the house were cordially approved by the patrons.

Ben Hendricks' tour in A Yenuine Yentleman has been satisfactory. The role of Sven gives Mr. Hendricks unlimited opportunity, and the business of the first few weeks has been flattering.

La Motte and Sowersby's Brown's in Town has played to excellent business since its opening on Aug. 24. The success has been artistic as well as pecuniary, the company having scored an emphatic hit.

The Village Postmaster, which had such a successful run at the Fourteenth Street Theatre last season, will open its season on Sept. 25 at the Grand Opera House, Brooklyn. An almost entirely new company, in which are Archie Boyd, J. H. Bradbury, J. H. Keane, Thomas Maguire, Frank Lyman, Richard Nesmuth, Ethel Knight Mollison, Blanche Weaver, Grace Griswold, Madeline Lack, and others, have been busily rehearsing the play during the past week. The Village Postmaster will be seen in all the principal cities, as well as the towns of New England, and will go on at the Fourteenth Street Theatre in November for several weeks.

Frederic Conger has just returned to town looking for an engagement, having been all Summer at Elitch's Gardens, Denver.

The Gibney Hoeffler company, for the fair date at Champaign, Ill., played to standing room at every performance, at advanced prices.

Charles D. Wilson, treasurer of Primrose and Dockstader's Minstrels, writes that the business of that organization in Cleveland was the largest ever known in that city.

The Portland, Me., Theatre, M. J. Garrity, manager, opened on Sept. 2 to capacity. On Sept. 6, 8 Bells turned hundreds away playing to $716.25.

The Hennessy Leroyle company, it is said, played to $1,100 matinee and night, at Fall River, Mass., on Labor Day.

Leon Victor, advance agent for Have You Seen Smith, states that the company has opened the seasons of theatres at Charleston, Savannah, Jacksonville, Macon, Atlanta, Birmingham, Montgomery, and New Orleans to the capacity of each house.

Ada Jones, who is appearing for her sixth consecutive week at Pastor's, New York, is singing a new song in which she has made a decided success, entitled "Cruel Words, Good-bye." A New York paper gave away copies of this song with a very excellent likeness of the singer on Sunday, Sept. 10.

F. W. K. Reed has taken the management of the Norombega, at Bangor, Me. The Norombega was recently refitted and is now a very handsome playhouse with modern appliances and ample scenery. Attractions are played at popular prices, and assisted by a popular management can easily draw a paying house from the 25,000 inhabitants.

The season at the Portland (Me.) Theatre opened Sept. 2 with Peck's Bad Boy. Capacity business was recorded.

Hattie E. Schell has returned from the mountains, where she filled a number of concert engagements. Miss Schell has not yet signed for this season.

Margaret Dibdin Pitt returned to town last week after a continuous season of forty-four weeks in stock at Peoria and Colonel Hopkins' Theatre, Chicago. She is taking well-earned rest at Port Chester, N. Y., and has already received many offers for the present season.

George W. Leslie's plans for the coming season are still unsettled. He was glad to return to America and New York city. While his trip to Australia was a very enjoyable one, he prefers dramatic work in this country.

Cheiro's well-known and interesting books are published by F. Tennyson Neely, of 114 Fifth Avenue, N. Y. Cheiro is an authority on the language of the hand, and his works have a wide circulation.

A complete line of traveling supplies essential to the professional can be secured at the Traveler's Supply Manufacturing Company, 1259 Broadway. Their theatrical trunks are a specialty.

OBITUARY.

Lottie Watson, sister of Louise Watson, died at the Memorial Hospital, New York, on Aug. 27, after a long and painful illness. She was formerly a member of George Edwardes' London Gaiety company, and had played in many comic operas and pantomimes with success. She first came to this country with M. B. Leavitt's Lydia Thompson company in 1889, her last engagement having been with the Francis Wilson Opera company in The Lion Tamer. A husband and two children survive. Interment was made in Cypress Hills Cemetery on Aug. 29.

Mrs. Hal Clarendon Smith was killed on Sept. 5 at Shelton, Vt. While driving she was thrown from her carriage, her head was caught in the spokes of a wheel and her neck was broken. She was forty years of age, and had won favor as actress, reader and writer. Six children survive, two of whom, Lillian Bainbridge and Dot Clarendon, have been seen on the stage. Mrs. Smith was professionally known as Helen Mowatt, and was a niece of Ida Vernon.

B. W. Smoote died on Sept. 5 at Hot Springs, Ark., aged fifty-eight years. He had been well known as a theatrical manager and as a dramatic critic, and was at one time prominently associated with the New York *Clipper*.

Mark Hart and Tony Hart, Jr., mourn the loss of their mother, who died on Sept. 1, at her home at Worcester, Mass. She was a sister of the late Tony Hart.

Mrs. Henry Stanley (Stella Van Buskirk) died after an operation for appendicitis, on Sept. 8, at Flushing, N. Y. She was twenty-five years old. A husband and two daughters survive.

Emilio Mario, one of Spain's best known actors, died from sunstroke recently. He had been on the stage for over forty years.

Mrs. Sarah Grove, mother of Ollie Grove, now with the Spooners, died on Sept. 2 in Kansas City, Mo.

ENGAGEMENTS.

Mr. and Mrs. Edward N. Hoyt, and C. H. Montgomery, with For Her Sake.

Marie Haynes, for What Happened to Jones.

Robert M. Edwards, re-engaged for the light comedy part in For Her Sake.

Ernest Lamson, for At Piney Ridge.

Gertrude Liddy, for Sappho in We-Uns of Tennessee.

Elmo A. Strand, for A Cheerful Liar.

Anthony Andre, re-engaged for Shannon of the Sixth.

Maurice Drew, for The Sporting Duchess.

Lizzie May Ulmer, for Why Smith Left Home.

Alice Knowland, for The Danger Signal.

Frank Jerome, re-engaged for William Jerome's Herald Square Comedians as manager.

Beth Marr and Hester Armstrong, for A Runaway Girl.

John C. Carlisle, to play Hop Toy in The King of the Opium Ring.

Jay Packard, as stage-manager and to play Ben Boone in Blue Jeans.

Elizabeth Woodson, to play ingenue with Bert Coote, who opened in Montreal Sept. 4. Her performance of Nancy in The New Boy was highly praised.

Lottie Wilkins, for Lord and Lady Algy.

Thad Shine, with W. H. Crane.

Edgar Weston, with May Irwin.

Edmond Mulkay and Herbert Carter, for The French Maid.

John Weber, for The Telephone Girl.

Emma Curran, for The King of the Opium Ring.

Rachel Deane, with Daniel R. Ryan.

William Cullington, with Sol Smith Russell.

Lester Lonergan, with Charles Coghlan.

Thomas G. Lingham, for heavies, with Harrison J. Wolfe.

Marion Abbott, for Sag Harbor Folks.

Dyke Brooke, with James R. Waite.

Mathilde Wefling, with Tim Murphy.

Helena Chalmers, for Paul Kauvar.

Thomas Whiffen, with Edwin Knowles, for O'Hara in Three Little Lambs.

Bessie Clayton, for Chris. or The Wonderful Lamp.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Ryan and Richfield in Winslow's sketch, A Headless Man, and includes Barnes and Sisson in A Marriage Broker; George Evans, comedian; Thomas and Quinn, Irish comedians; Cyr and Hallowell, juvenile duettists; Annie Morris, serio-comic; Charles Diamond, harpist, assisted by Miss Beatrice saxophonist; Ada Jones, vocalist; Kilroy and Britton, comedians; Maxwell and Dudley, comedy duo; Scanlon and Stevens, sketchists; Dawley and Fontelle, comedy duo; Fred A. Pelot, juggler, and the vitagraph.

Keith's Union Square.

Mr. and Mrs. Edwin Milton Royle present for the first time in New York, Mr. Royle's new comedietta, Miss Wallet of Wall Street. Ching Ling Foo and company continue their run. Minnie Dupree makes her New York debut as a monologist in a new conceit called Cinderella at the Telephone. The others are the Manhattan Comedy Four, the Four O'Learys, comedy gymnasts; Lew Hawkins, comedian; Morie, juggler; Kelly and Violette comedy duo; Vernon, ventriloquist; The Eldridges, colored comedy duo; Morrisey and Rich, comedians; Gordon Eldrid, monologist, and the biograph.

Proctor's.

Patrice presents Edna's Ghost during the first half of the week and A New Year's Dream during the latter half. Will M. Cressy and Blanche Dayne are seen once more in Mr. Cressy's sketch, Grasping an Opportunity. Fred Niblo delivers his original monologue. The bill also includes Frobel and Ruge, aerial acrobats; Giacinta Della-Rocca, violiniste; McCale and Daniels, Irish comedians; Johnson and Murphy, rag-time specialists; Matthews and Harris, comedy duo; Alex Wilson, ventriloquist; Widden, comedy juggler; Magnell-Mullini Trio, musicians; May Hoey, comedienne; William Burke, comedian, and the stereopticon.

Palace.

James Thornton, the comedian, heads a bill which includes the Todd-Judge Family, acrobats; Edward M. Favor and Edith Sinclair, in A High Roller; Jerome and Alexis, Novelty acrobats; Maud Beall-Price, mimic; Tennis Trio, club jugglers; Jessie Millar, cornetist; Axtell and Axtell, comedy duo; Dan McCarthy, boy tenor; William D. Hallas, "the Circuit Preacher;" Katherine Camp, soprano; Ryan and Powell, novelty artists, and the travel views.

Hammerstein's Venetian Terrace.

The bill for this, the last week of the season, includes Caicedo, the marvellous wire performer; the Rossow Midgets, Galletti's monkeys, the three Fortuni Brothers, acrobats; the Metweef Troupe, dancers; Gruet, Beers and Gruet, pantomimists; Mardo, juggler; the three Rio Brothers, acrobats; Johnson Brothers, bicyclists; the Couture Brothers, acrobats, and Gertrude Rutledge, vocalist.

Aerial Magnolia Grove.

The bill is headed by Kitty Loftus, the English comedienne, and includes Maggie Cline, the Hawaiian Queens, in The Queen's Fan; Marguerite Silva, Mlle. Lotty, Polk and Kollins, Reno and Richards, Montgomery and Stone, Three Polos, Beaumont Sisters, Imro Fox, James Richmond Glenroy, Marguerite Ferguson, La Petite Adelaide, and Marwig and Solomon's ballet, The Three Lovers.

Grand Central Palace.

The bill includes Harry Le Clair, Tim Cronin, Katie Rooney, John Harding, Rosa and Harte, Snyder and Buckley, Jordan and Welch, and Mack and Daly.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Jacobs and Lowry's Merry Maidens offer two burlesques and olio showing Nellie Hanly, Josie Flynn, Madden and McCarty, Sisters Revere, and William T. Mills. The Gay Morning Glories follow.

LONDON.—Frank B. Carr's Indian Maidens present two burlesques, showing Lillian Washburn, La Mar Sisters, Nolan and White, Weston and Yost, the Kumins, and Conroy and McFarland. The European Sensation next week.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories have two burlesques and olio with Webb and Hanson, Harry Walters, John J. Black, Madeleine Franks, Bessie Taylor, Dryden and Leslie, and Grant and Grant.

125TH STREET.—Abe Leavitt's Rentz-Santley company, seen last week at the Eighth Avenue, provide the bill, with Mr. and Mrs. Sidney Drew and Mr. and Mrs. Charles T. Ellis added.

DEWEY.—Weber's Dainty Duchess company is the attraction. The olio includes Junie McCree and Matt Trayers, the Californian comedians; Clerise Sisters, Letta Meredith, the Mimic Four, Howard and Emerson, and Silvor and De Voe. The afterpiece is called Manhattan Beach by Moonlight, and it enlists the services of the entire company and several extra people. Judging by the reception given McCree and Trayers yesterday afternoon, they are likely to become prime favorites.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Francesca Redding produced for the first time a farcette written for her by Will M. Cressy, entitled Her Friend from Texas. It was a winner almost from the first line, and is the best thing Miss Redding has done since she was seen in A Happy Pair. The sketch is built on simple vaudeville lines, and is full of action and comedy business, which produced plenty of laughter. The plot is woven around a "Personal" inserted by a widow in a New York paper, which expresses her desire to meet a gentleman who is willing to assume the obligations of a husband and incidentally to manage her fortune. Two applicants appear in answer to the advertisement, one an insignificant little fellow with a blank stare, and the other a big army captain. The two meet and have a few words and the widow, entering during the squabble, tells them that the only way to settle the dispute is by a duel. She produces two terrible looking pistols and the sight of them causes the little fellow to tremble with fear. The widow refers to him as "my friend from Texas," and tells the Captain he is a dead shot. She sends him into the conservatory to practice and whispers to the butler to ring a bell every time the pistol goes off, to show that he has hit a bull's eye. The chappie walks in, followed by the butler, but the Captain is too confused to notice what is going on, and collapses as the curtain falls on a view of the little chap being held up by the widow, as he shoots indiscriminately at floor, walls and ceiling. The sketch is filled in with innumerable bits of quaint comedy business, and laughter is continuous during its entire action. Mr. Cressy has supplied excellent material, and if he keeps on he will soon be a rival to George M. Cohan, who has had a monopoly of this sort of thing for some time past. Miss Redding acted with great spirit as the widow and delivered her telling lines with splendid regard for emphasis. The chappie was played by Louis A. Simon with very great success. He imitated Stuart Robson throughout the sketch in voice and manner, and did it so well that he may be classed as a good mimic as well as a clever actor. Carleton Macy was properly heavy and overbearing as the Captain and helped to win the laughs. The sketch was carefully staged. Amelia Summerville presented Kyd's Bride (which has already been reviewed in these columns) with great success, assisted by some clever people who were not billed. Seymour Howe and Emilie Edwards, who have been in Europe and South Africa for several months, were warmly welcomed by their many admirers, and scored a decided hit in their comedy sketch, My Uncle's Visit. Miss Edwards sang some new songs which she brought over from the other side and the wisdom of her choice in selecting them was proved by the hearty applause and encores which greeted them. She is a very talented and versatile woman, and richly deserves the popularity she has won. Mr. Howe is the same droll comedian as ever, and his antics kept the audience in great good humor. Both of these performers have improved since they were last seen here, and their newly arranged sketch will probably meet with approval during their entire stay in their native land. The Four O'Learys, who are evidently not Irish, judging by their looks, in spite of their name, were seen for the first time in this city. They do a number of very amusing and exceedingly difficult acrobatic tricks, winding up with a chase through a sedan chair, which has doors on every side. They made a decided hit. Genaro and Bailey made their reappearance as regular vaudevillians, after a season in farce-comedy, and scored, as they lways do, with their exceptionally clever cake-walking act. Charles E. Grapewin and Anna Chance, in a Mismated Pair, were among the top-liners, and more than made good. The Great Lafayette impersonated Captain Dreyfus and was cheered. Henry Drew, a Welsh basso, made his American debut and sang two high-class songs acceptably. Conkley and Huested, Fiske and McDonough, the Korns, the DeMoras, the biograph and the stereopticon were also in the bill. Ching Ling Foo and his talented company continued to head the bill and scored even bigger hits than usual.

PROCTOR'S.—James F. Dolan and Ida Lenharr were the stars of the bill and were seen in Mr. Dolan's sketch, A High Toned Burglar, which is one of the best laugh-winners on the vaudeville stage, on account of the splendid manner in which it is presented by this clever team. The comedy lines and situations are funny in the extreme, and they served to keep the house in great good humor. James Glenroy and his doleful voice were on hand and the audience laughed until they were weary at his epitaphs. Tony Farrell, assisted by Jennie Leland, presented a sketch called Sophie T——, which was reviewed several weeks ago, when it was produced at Pastor's. The lines have been brightened up somewhat and the sketch is in much better form than it was when first seen. The acrobatic efforts of the Keeley Brothers were received with great applause. Maude Beall Price was encored for her very cleverly arranged budget of imitations. Swift and Huber were amusing in a musical comedy specialty. Knox Wilson was excellent in his German monologue specialty. The others were the Troubadour Trio, Axtell and Axtell, Klein and Clifton, Mardo, Mlle. Theodora, and Katherine Kamp. Fred Watson handled the piano as cleverly as ever. The attendance was excellent throughout the week.

TONY PASTOR'S.—Foy and Clark were warmly welcomed and pleased their admirers mightily with their very funny comedy sketch, which is full of surprises. Lawrence and Harrington presented their idea of how the people act who live on the East Side of New York, with their usual success. the Stewart Sisters chaffed each other good naturedly and sang some new songs, in which their melodious voices blended very sweetly. Fields and Ward talked back to one another and found occasion to use a number of funny words and expressions during their conversation, which was full of repartee. Williamson and Stone sang in a strange language and danced rag-time steps to the great delight of the audience. Julian Rose sang his parodies in a dead-and-alive way. Ada Jones continued her indefinite engagement, making her accustomed hit. Others in the bill were Wagner and Arnim, Harry and Eva La Rene, Ed Masse, Gilfillan and Granger, Raymond and Bernard, Edwards and Edwards, and the vitagraph.

PALACE.—Mr. and Mrs. Arthur Sidman presented their charming sketch of rural life, Back Home, and it met with the enthusiastic approval of the patrons of the Palace, who know a good thing when they see it. The work of Mr. Sidman in this sketch has been frequently commented on in this column, and it is only necessary to add that he made his accustomed hit, and that Mrs. Sidman was as pleasing as usual. Fisher and Carroll replaced Reno and Richards, and their quaint jumble of words and actions convulsed the house. Fred Niblo made one of the soundest hits of the bill, with his original and snappy monologue, which is made up of bright sayings, short, crisp and to the point, which he delivers to the audience in such rapid succession that they are kept in a constant roar. Much of his material is new and very much up to date, and it is not to be wondered at that he has not had an idle week in over a year. Leonard Fletcher (formerly Charles Leonard Fletcher) and his new partner, Dorothy Neville, were seen in Mr. Fletcher's sketch, Wanted—A Gent. Mr. Fletcher has shown great wisdom in forming a partnership with Miss Neville, as she helped the act wonderfully. There are any number of opportunities in this sketch for a clever woman, and Miss Neville was fully equal to every one of them. Mr. Fletcher was as effective as usual, especially in his imitations of Richard Mansfield as Baron Chevrial and Dr. Jekyll and Mr. Hyde. The new team made a big hit and should not find it hard to book a full season. Walz and Ardell won applause and encores in plenty for their very diverting specialty, in which Miss Ardell sings well and Mr. Walz plays expertly upon the piano. Nina Collins, a pretty, unaffected girl, with a fine soprano voice, sang several songs very weetly. Anna Wilkes, young, but clever, was warmly encored for her rendition of Taggart and Witt's new Song, "Wait Till My Ship Comes In," which seems destined to win great popularity. A. D. Robbins, Evans and White, Edward I. Boyle, De Camo, and the stereopticon were also in the bill.

AERIAL MAGNOLIA GROVE.—There is little to be said of the bill here, except that the high standard is kept up and big and expensive bills continue the rule, with several big stars retained who have been making hits for weeks past. Chief among these are Kitty Loftus, Maggie Cline, Marie Dressler, the Beaumont Sisters, the Hawaiian Queens, Ethel Levey, La Petite Adelaide, Polk and Kollins, Mlle. Lotty and the Tiller Quartette of dancers. Others who pleased were the Manhattan Comedy Four, Elliott and Allene, the Musical Tobins, John E. Camp, the three Fanchonetti Sisters, Reno and Richards, the Manhattan Trio, Gilbert and Goldie, and Carl Marwig's ballet.

HAMMERSTEIN'S VENETIAN TERRACE.—The circus in the air drew big crowds all the week, and the performers had nothing to complain about in the way of appreciation. Artie Hall, the Georgia coon shouter, continued her remarkable hit, and Rawson and June, in spite of the fickle wind, which occasionally interfered with their boomerangs, were liberally applauded. The Rossow Midgets made one of the biggest hits of their little lives, and their boxing match was keenly relished. Others were the Johnson Brothers, the three Rio Brothers, Galletti's monkeys, Catherina Bartho, the three Fortuni Brothers, Alburtus and Hawley and Gertrude Rutledge.

CASINO ROOF GARDEN.—There were good crowds present on the warm evenings who enjowed an excellent bill. "Jess" Dandy was the chief funmaker, and his new parodies met with the warmest kind of approval. Others were Venie Atherton, Annabelle Moore, Olive Wallace, Little Elsie, Ruth White, Will H. Sloan and Tony Sullivan, Mons. and Madame Degue, William Gould, Arthur Stone, Hattie Delaro and the Awkward Twins, Christine Blessing, Ella Chapman, Harry Kelly, and others. 'Way Up East, and Rice's ballet were retained.

GRAND CENTRAL ROOF GARDEN.—Harry Le Clair, who has been here for several weeks, continued to win laughs with his pleasing work. McWatters and Tyson, and George C. Davis also came in for a fair share of the honors. Others on the bill were Georgia Lingard, Flatow and Dunn, Campbell and Caulfield, Biggar and Dreher, and Barton and Eckhoff.

The Burlesque Houses.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rentz-Santley company opened last week and drew crowds. There were two burlesques, by Matt Woodward, The Sporty Duchess and A Hot Time with Shakespeare. The former was bright and lively, and brought in some living pictures, while the latter travestied Romeo and Juliet with considerable humor. Lottie Elliott gracefully led in both, and Charles Robinson showed capital comedy work. The dresses and mountings were beautiful and costly, while the chorus sang and looked well. Charles Robinson made a real hit in the olio, having discarded his sloppy make-up of last season and offering good new talk and songs. He may be congratulated on bettering his old act about 300 per cent. The Sisters Engstrom, charming as ever, appeared in long dresses of bewildering beauty, singing two coon songs, and a medley with their usual success. Bryant and Saville went well with their quaint musical act. Ford and Dot West were popular in their sketch, which would be about right if they didn't repeat the useless word "son-of-a-gun" every minute. The Dumont Sisters sang nicely; John E. Drew did his familiar characters, and Edwina danced. When Mr. Leavitt has cleaned up the closing burlesque a little he will have one of the best bills he ever offered, which is saying a great deal.

DEWEY.—The City Sports drew good houses throughout the week with a good bill of burlesque and specialties. Pilar Morin, the well-known French pantomimist, was engaged as a special feature, and was seen in her pantomime sketch, The Fleas, which seemed to suit the tastes of the patrons of the house exactly. Prominent in the company are Crissie Sheridan Mills and Hart, the Brothers Lowell, and Fanny Lewis.

MINER'S BOWERY.—The season was begun last week with Tom McIntosh's A Hot Old Time in Dixie, seen a week earlier at the Eighth Avenue.

LONDON.—The Hot Air Club showed two fair burlesques and olio intruducing Constance Windom, Wilson and Loraine, Ruth Everett, Russell and Richards, Frank and Don, Miles and Nitram, and C. B. Watson.

125TH STREET.—Edward H. Miner opened this house, formerly the Columbus, last week. It has been beautifully redecorated, and will be devoted to vaudeville and burlesque, with two matinees a week. The opening bill presented Annie Whitney, Brothers Bright, Charles B. Ward, Mildred Howard De Grey, Barrett Brothers, Harvey and Irving, Mlle. Senga, George Evans, Christine Blessing, and the Baranco Troupe.

P. F. NASH MARRIED.

Philip F. Nash, resident manager of Proctor's Leland Opera House in Albany, N. Y., was married to Mrs. Nellie F. Ryan, of Albany, on Sept. 5. The ceremony took place in the Roman Catholic Cathedral, and was performed by Rev. Father Walsh. Nan Keough and John Keough, niece and nephew of the bride, were maid of honor and best man. The bride was the widow of James Ryan, a well-known citizen of Troy, N. Y. She is a sister of John Mack, of Albany, and a sister-in-law of the late Carrie Turner, the well-known actress. Mr. Nash is a very popular man in theatrical circles. He was city editor of the Philadelphia *Press* for some time, and later became resident manager of Keith's Bijou, Philadelphia, which he conducted with the greatest possible success. When J. Austin Fynes assumed the general management of F. F. Proctor's enterprises, he appointed Mr. Nash resident manager of the Albany house, which position he has filled admirably ever since.

OPENING OF HARLEM MUSIC HALL.

Hurtig and Seamon's Harlem Music Hall opened for the season on Saturday evening last and a packed house applauded the efforts of a number of popular favorites. The bright particular star of the bill was Louise Beaudet, who made her reappearance in vaudeville on this occasion. She sang several songs in her original and captivating way, and was enthusiastically applauded. No artist in vaudeville is more chic and dainty than Miss Beaudet, and her reappearance in the vaudeville ranks is decidedly welcome. The bill also included Hugh Stanton and Florence Modena, Ed Latell, Lafayette, the Indian Princess, Yutakmee, Foy and Clark, La Brown, and others. Several improvements have been made in the hall, and the outlook for a prosperous season is excellent.

MARY NORMAN RECOVERS.

The many friends of clever Mary Norman, who has been very ill for several months, will be glad to hear that she has entirely recovered her health and is making preparations for the production of an entirely new monologue. She has been sadly missed during her enforced retirement, and there is a warm welcome awaiting her on her reappearance.

PLANS ALTERED.

George M. Jansen has altered his plans for the new Theatre on Forty-second Street, in the rear of Hammerstein's Victoria. Instead of a $200,000 theatre, he will build a music hall to cost $45,000.

BEACH AND BOWERS' NARROW ESCAPE.

The forty members of Beach and Bowers' Minstrel company had a very narrow escape from horrible deaths on Sept. 1. Beach and Bowers' private car, with the entire company aboard, was attached to the rear end of an express train running from Cheyenne to Laramie, Wyo. The couplings broke near the town of Sherman, the Continental divide on the Union Pacific Railroad, which is 8,247 feet above sea-level. The car started backward and ran a distance of thirty-three miles in sixteen minutes. The descent was over 2,200 feet, and there is no telling where the car might have run to had it not struck an up grade, which checked its speed until it finally came to a stop. In its mad flight the car sped around several curves at the rate of a mile in thirty seconds, and it is miraculous that it did not jump the track. That it did not may be accounted for by the fact that under the car in a special compartment, extending within six inches of the roadbed, were about five tons of paper, which acted as ballast and prevented the car from toppling over. The car was brought back by a special engine to Laramie, and the company was greeted by an immense throng, as the news of the accident had been telegraphed ahead, and the Laramie people were curious to see how men who are usually seen in black face look when their countenances are extremely white. It is said that the members of the company did not regain their natural color for several days after their exciting experience.

CISSIE LOFTUS LEAVES.

Cissie Loftus, the well-known mimic, who had been engaged for the stock company of Weber and Fields' Broadway Music Hall, announced to the managers on last Friday morning that she would not appear with the company.

Miss Loftus' explanation of her resignation was given to a MIRROR man on Friday afternoon. "I did not have anything to do," she said. "My part was really no part at all, and I grew weary of sitting around at rehearsal, watching the other members of the company hard at work, so I decided to get out. My attorney, Judge Dittenhoffer, tells me I am perfectly justified."

Irving E. Pinover, business-manager of Weber and Fields, said: "Miss Loftus' part was written especially for her, but when she complained Weber and Fields offered to have it written over to suit her, but she refused to consider the idea. Her contract with the firm is for two years, and they intend to take legal steps to prevent her from playing anywhere else."

THE GIRL FROM MARTIN'S.

Weber and Fields and their company are busy rehearsing a burlesque on The Girl from Maxim's, which they have named The Girl from Martin's. The manager of the theatre in which the French farce is being played intends to try to enjoin Weber and Fields from producing the burlesque, but it is not likely that the plans of the hustling proprietors of the Broadway Music Hall will be interfered with.

ROYLE WRITES OF VAUDEVILLE.

Edwin Milton Royle has written an article which will appear in the October number of *Scribner's Magazine* on the vaudeville theatre. The preliminary announcement states that Mr. Royle has written a lively and humorous account of the life behind the continuous scenes, and shows what vaudeville is doing toward elevating the stage. The article will be illustrated from life by W. Glackens.

KOSTER AND BIAL'S OPENING.

Koster and Bial's Music Hall will reopen for the Fall and Winter season on Saturday, Sept. 16, under the management of Robert Blei, the new lessee. The house has been redecorated by Leo Sielke, a famous European artist, and many improvements have been made.

The opening bill is headed by Ada Colley, an Australian girl who has a phenomenal voice and can sing F or G altissimo, with ease. She has been the musical sensation of Europe for months past, and her stay here is limited to four weeks. Another big star is Alexandra Dagmar, who has also been imported, although she has been heard here before.

Ed Laurie, a London comedian; the De Cousey Brothers, acrobats; Wilson and La Martine, bar performers; Mlle. Florizelle, a novel contortionist; and Burton's dogs are the other acts engaged by Dr. Emil Stoessel. The American contingent includes John W. Ransone, in an impersonation of Admiral Dewey; Fields and Ward, Weisman's Serenaders, Madeline Marshall and Belle Darling, and others.

VAUDEVILLE JOTTINGS.

Fred Niblo has a new monologue, written for him by Will M. Cressy, which he is studying with a view of presenting it in the near future.

Gaylor and Graff have just closed twelve weeks on the New England Park circuit, at Hartford, Conn., and opened their Fall and Winter season at Hyde and Behman's Theatre, Brooklyn, Sept. 11, with the Willett and Thorne Farceurs.

John R. Stevenson, the able dramatic editor of the New York *Daily News*, who frequently attends vaudeville performances, wrote a highly complimentary notice of Walz and Ardelle, after seeing them at the Palace last week.

Press Eldridge will arrive on the *Oceanic* from Europe this week. He appeared for one week while in London, and made a pronounced hit. He was offered strong inducements to continue for an indefinite period, but preferred to return to America.

Cole and Johnson started their season at the Bijou in Pittsburg last week. Ed. H. Lester, formerly at Koster and Bial's, is their assistant manager, and travels with the co. while Ed. W. Cooke, the manager, goes in advance.

Milton and Dolly Nobles have very few open weeks between now and May, 1900. They began their season in Worcester, Mass., last week. This week they are at Hyde and Behman's, Brooklyn, and Sept. 18 they open in Chicago, playing the circuit. They reach Washington, Oct. 23, and open at Keith's, this city, Oct. 30. Why Walker Reformed, which appears to be more in demand than ever before, will be played exclusively until the opening in New York, when they will give the first Eastern production of A Blue Grass Widow. They will reach San Francisco late in January.

Work was begun yesterday upon the construction of Sullivan and Krause's new Schley Theatre in Thirty-fourth Street, near Broadway. It is expected that the house will be opened in December.

A new music hall is contemplated in Thirty-fourth Street, near Koster and Bial's, and Louis Lesser has been offered the management. He will fulfil his contract with L. L. Weber in the meantime.

Frank Whitman is in his sixth month as Pianissimo in The Man in the Moon, in which he has made a big hit.

Mr. and Mrs. Mark Murphy have scored a big hit in Chicago in their new sketch by Con. T. Murphy, called The Seventh Son. It is said to be a very funny farce, and shows both stars to great advantage.

Anna Wilks' hit at the Palace last week was out of the ordinary. At one performance she took seven curtain calls.

Beatrice Moreland was interviewed by a representative of the Rochester *Democrat and Chronicle* on her experience with playwrights. The chat was decidedly interesting. Miss Moreland

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ASSISTED BY

CARLETON MACY, LOUIS A. SIMON AND COMPANY

IN

Her Friend From Texas, BY WILL M. CRESSY.

AND ALSO A FEW WORDS FROM CALIFORNIA OF

The Duchess of Devonshire, BY EDWARD GERVASE.

"Miss Redding's best is for comedy, and she is startlingly like that charming comedienne, the late Georgie Drew Barrymore. In facial expression, in ready wit and vivacity and in the delightful unaffected heartiness of manner that was Mrs. Barrymore's, she is very suggestive of her."—*San Francisco Examiner.*

"Miss Redding is one of the most clever and attractive of comediennes. Her talent and her mastery of the situations are both very obvious. Mr. Macy played his part well. PETER ROBERTSON in *San Francisco Chronicle.*

"The chief number was a pretty sketch. The Duchess of Devonshire. As played by Miss Redding and Mr. Macy it made an instantaneous hit."—*San Francisco Evening Post.*

"Miss Redding has a most engaging style and stage presence, a winsome manner, and the artistic spirit to her finger tips, and Carleton Macy has all the subtlety, savoir faire and all around cleverness that make him the artist that he is."—*Los Angeles Cal. Times.*

"Miss Redding's work is thoroughly clever."—*Los Angeles Cal. Express.*

"Miss Redding is a graceful, intelligent woman, who knows how to do small things in an artistic way. Carleton Macy is an excellent comedian."—*Kansas City Journal.*

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The London Era of May 1 says:—"Are American comedians of the *highest order.*"
The S. A. Standard and Diggers' News:—"Howe and Edwards' Skit, Uncle's Visit, is superior in humor and brightness to any work of the same nature *ever presented in South Africa.*"

"A most interesting sketch was presented by Seymour Howe and Emilie Edwards, who are making their first appearance after a successful tour of Europe and S. Africa. It is full of funny situations, the dialogue is bright and the *acting excellent.*"—*Boston Herald*, Aug. 22.

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IN VAUDEVILLE.

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Has made such a pronounced hit at the **Alhambra, London, England,** that she has been **Re-engaged** for an indefinite run, to commence immediately at the conclusion of her engagement at the Folies-Bergere Paris, which commences Sept. 3 and continues three weeks. So, notwithstanding all reports to the contrary, she will not return to America until late in the Fall, at least.

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ALAN DALE, *New York Journal, March 5, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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...record a big hit at Cook's Opera House in Tampa [illegible]

...at the Novelty Theatre ... Laura Burt as the ...

...Morey are making a ... in their sketch, The ...

...Hart's 400 began season ... Wisconsin, and will tour West and Southwest. The co. is composed of thirty-five colored pickaninnies, band and orchestra. They will carry special settings, costumes, paper, etc., and travel in a Wagner palace hotel car. A daily street parade will be a feature. Colonel J. H. Halladay is representing Mr. Trux ahead of the co.

The Allen children and Allyn Roberts have just finished a successful Summer season of ... and are now playing to big houses in ... Last week ... big piano for her work in ... Man from the Providence ... She was one of the features of ...

Caicedo, the great wire performer, made a big hit last week at Keith's Providence house. He is one of the features this week at Hammerstein's roof garden.

Mr. and Mrs. William Robyns will play dates this season. They had arranged to join the Melbourne Vaudeville Stars in October for the season, but as that co. will not go out, they are at liberty to accept engagements with any manager who may desire their services. Their time is booked until Oct. 9, when they counted on starting with the co., and their plans have been entirely disarranged by its failure to begin business. They will have no trouble in booking a full season, however, as they are established favorites throughout the country.

The new leader at Koster and Bial's will be Alfred Kuttner.

Edna Bassett Marshall and co. have just closed a successful two weeks' engagement at the Exposition, Toronto, Canada, and are this week at the Grand Opera House, Washington, D. C., with the Keith circuit to follow, opening Sept. 18 at Philadelphia.

Madame Marie Decca returned from New Orleans early last week, and, after a few days' rest at her Summer home on the Hudson, left for Boston, where she will appear during the next two weeks as soprano soloist with the Boston Symphony Orchestra at Keith's Theatre.

Williams and Melburn are playing a two weeks' engagement at the Exposition, Toronto, Ont., after which they play Montreal for two weeks.

Fleurette and Frank Gardner presented a new act by Joseph Hart, called The Eventful Day, at the Auditorium, Atlantic City, on Aug. 28, for the first time, and scored a great success, which was repeated last week at Poli's in New Haven, where they were the star features. They will go to St. Paul to join the Joseph Hart Vaudeville co. for the season. Mr. Hart has arranged this new sketch in his happiest vein. It contains five bright musical numbers.

Isabelle Urquhart returned from Europe on Saturday last on the *Umbria*. She has been spending her vacation in London and Paris, and has secured two new one-act plays which she will probably produce during the season in vaudeville.

The Sohlkes, Maud and Gus, have been engaged to open at the Harlem Music Hall with their latest novelty, in which they use seven pickaninny ponies.

Marshall P. Wilder opened his season at the Grand Opera House, Columbus, O., last week. He appeared in front of his new stage setting, which consists of a crimson plush curtain, and scored a hit of large proportions. The local critics spoke most enthusiastically of his powers as a funmaker.

La Dazie, the dancer, has been on the Burke circuit for the past ten weeks, playing return dates at Newark and Akron. She opens her Winter season at the Grand Opera House, Washington, D. C., Sept. 18.

Oscar Sisson, assisted by Estee Wallace, opened Sept. 4 for a week's engagement at Rivermont Park, Lynchburg, Va., presenting two new plays with great success. They were re-engaged for a second week.

Arthur Dunn has signed with Hyde's co. for the season.

Frederick V. Bowers, of Horwitz and Bowers, will blossom forth as a lone star at the Masonic Temple, Chicago, on Sept. 17.

David Sabel has taken the management of Herbert and Stilling.

John T. Kelly is mourning the loss of a handsome gold watch which was stolen while he was riding across town on his way to his home in Elmhurst, L. I. The watch was presented to Mr. Kelly by the members of his co. in Chicago in 1886.

Lillian Green and William Friend are at Keith's Providence Theatre this week, presenting Mrs. Bruno's Burglar. This is their third week on the circuit, and also the second time this year that Mrs. Bruno's Burglar has appeared in the Keith circuit. After their engagements on the Keith circuit they will play the Proctor circuit.

Brightly Dayton, business representative of the Rose Hill English Folly co., reports that the co., which is stronger than ever, opened its season at the Palace, Boston, on Sept. 4 to big audiences. The co. is under the direction of J. Herbert Mack.

The Music Hall at Frankford, Pa., was successfully opened, under the management of W. B. Allen, on Sept. 7, by Washburn's Great Southern Minstrels. Mr. Allen expects a big season.

The Garden Theatre, Cleveland, O., closed Sept. 10, after a very successful season. Plans for the new vaudeville theatre have been submitted to the owners, and ground will be broken at an early date. It is expected the opening will take place the first week in December.

Charles T. Ellis, assisted by his clever wife and a strong co., has scored another big hit this season. His act has won the approval of audiences everywhere, and his recalls are numerous. He is booked by Robert Grau, Wilson and Smith, who have his time all filled with the exception of four weeks in December.

VAUDEVILLE PERFORMERS' DATES.

Angela Sisters—Keith's, Prov., 11-16.
ATCHISON-ELY, EDGAR—Oxford Music Hall, London, England—indefinite.
Aimee—G. O. H., Nashville, 18-23.
Adelaide, La Petite—N. Y. Roof July 10-Sept. 16.
Ani, Mlle.—Taunton, Mass., 18-23.
ALDRICH, CHARLES T.—Shea's, Buffalo, 11-16.
Axtell and Axtell—Palace, N. Y., 11-16.
Alexander, Geo. B.—Olympic, Chicago, 11-16.
Allen Children—Held's Pk., Henderson, Ky., 11-23.
Armistes, Mme.—Shea's, Buffalo, 11-16.
Ascotte and Eddy—Gilmore, Springfield, Mass., 11-16.
Amsden, Arthur—New Grand, Wash'n, 11-16.
Bogart and O'Brien—Keith's, Phila., 11-16, Keith's, N. Y., 18-23.
Beaumont Sisters—N. Y. Roof Aug. 21-16.
Barry, Mr. and Mrs. Jimmie—Lyceum, Memphis, 11-16.
Borani Brothers—Nashua, N. H., 18-22.
Brown, Harrison and Brown—Harlem Music Hall, N. Y., 11-16.
Brandon and Rigone—Forest Pk., St. Louis, 11-16.
Barnard, Barney—Bijou, Wash'n, 11-16.
Bloom and Cooper—Bijou, Wash'n, 11-16.
Burkhart, Lillian—New Grand, Wash'n, 11-16.
Bates Trio—Gilmore, Springfield, Mass., 11-16.
Burt, Nellie—Gilmore, Springfield, Mass., 11-16.
Burto—Oswego Falls, N. Y., 11-16.
Bigelow Twins—Park, Worcester, Mass., 11-16.
Beckwith and Burns—G. O. H., Phila., 11-16, N. Y. Roof 18-23.
Barnes and Simon—Pastor's, N. Y., 11-16.
Barker and Kilpatrick—Keith's, Prov., 11-16.
Burgess, Neil—Chicago O. H., 11-16.
Blackford Bros.—Hopkins', Chicago, 11-16.
Bo-a and Leonard—Ferris Wheel Pk., Chicago, 11-16.
Bush, Frank—Howard, Boston, 11-16.
Burt, Laura—Novelty, Brooklyn, 11-16.
Burtons—K. and B.'s, N. Y., 11-16.
Burke, W. H.—Proctor's, N. Y., 11-16.
Cressy and Dayne—Proctor's, N. Y., 11-16.
Cline, Maggie—N. Y. Roof Aug. 14-Sept. 16.
Ching Ling Foo—Keith's, N. Y., Aug. 14-Sept. 16.
Courtney, Maud—Imperial, St. Louis, 10-16.
Coakley and Hosford—Keith's, Prov., 11-16.
Caicedo—Victoria Roof, N. Y., 11-16.
Carmani sisters—Forest Pk., St. Louis, 11-16.
Carr and Hollowell—Pastor's, N. Y., 11-16.
Carmen, La Belle—Columbia, St. Louis, 10-16.
Carroll and Crawford—Columbia, St. Louis, 10-16.
Conditt and Morey—Keith's, Boston, 11-16, Keith's, Prov., 18-23.
Colonia Four—Pollo's, New Haven, 11-16.
Cariste—G. O. H., Phila., 11-23.
Clemens and McCloud—Toronto, Canada, 11-23.
Cooley—Chicago O. H., 11-16.
Cosmopolitan Three—Olympic, Chicago, 11-16.
Clayto and Clerice—Olympic, Chicago, 11-16.
Carmonetta Sisters—Hopkins', Chicago, 11-16.
Colbys, The—Keith's, Boston, 11-16.
Conroy and McDonald—Gilmore, Springfield, Mass., 11-16.
Carr and Jordan—Howard, Boston, 11-16.
Chivette—Electric Pk., Baltimore, 11-16.
Colliyer and Maxwell—H. and B.'s, Brooklyn, 11-16.
Crane Brothers—H. and B.'s, Brooklyn, 11-16.
Cook and Sonora—Novelty, Brooklyn, 11-16.
Couture Brothers—Novelty, Brooklyn, 11-16.
Cronin, Tim—Grand Central Roof, N. Y., 11-16.
Cooley—K. and B.'s, N. Y., 16-23.
Camp, Katherine—Palace, N. Y., 11-16.
Darrow, Mr. and Mrs. Stuart—Olympic, Chicago, 18-23.
Downs, T. Nelson—Rorsche's, Vienna, 1-23.
Dupree, Minnie—Keith's, N. Y., 11-16, Keith's, Phila., 18-23.
Duffy, Sawtelle and Duffy—G. O. H., Phila., 11-16.
Dugmar, Alex.—K. and B.'s, N. Y., 16-23.
De Courcey Brothers—K. and B.'s, N. Y., 16-23.
Duncan, A. O.—Shea's, Buffalo, 11-16.
Daly and Devere—New Grand, Wash'n, 11-16.
Day, Geo. W.—Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.
Diamond and Beatrice—Pastor's, N. Y., 11-16.
Dawley and Fontelle—Pastor's, N. Y., 11-16.
Demonio—Columbia, St. Louis, 10-16.
Davis and Norton—Columbia, St. Louis, 10-16.
Drew, Mr. and Mrs. Sidney—125th Street Theatre, N. Y., 11-16.
Davis, Geo. C.—Keith's, Prov., 11-16.
Doll and Burden—Keith's, Prov., 11-16.
Deonzo Brothers—Masonic Roof, Chicago, 11-16.
Dale, Violet—Masonic Roof, Chicago, 11-16.
Davidson, Abbott—Chicago O. H., 11-16.
Dixon, Bowers and Dixon—Haymarket, Chicago, 11-16.
Damm Bros.—Hopkins', Chicago, 11-16.
De Boe, W.—Hopkins', Chicago, 11-16.
Deora, Marie—Keith's, Boston, 11-16.
De Haven and Mae—Keith's, Boston, 11-16.
Dunn and Jerome—Howard, Boston, 11-16.
Deveau and Deveau—Howard, Boston, 11-16.
Dunbar Sisters—Shea's, Buffalo, 11-16.
D'Arville, Camille—G. O. H., Phila., 11-16.
Dandy, Jess—G. O. H., Phila., 11-16.
Evans, Lizzie—Atlantic City, N. J., 11-16, Albany 18-23.
Evans, Geo.—Pastor's, N. Y., 11-16.
Ellis, Mr. and Mrs. Charles T.—125th St. Theatre, N. Y., 11-16.
Eugene, Max—Keith's, Prov., 11-16.
Evans, Grace—Chicago O. H., 11-16.
Emmons, Emerson and Emmons—Ferris Wheel Pk., Chicago, 11-16.
Elinore Sisters—G. O. H., Phila., 11-16.
Eldridges, The—Keith's, N. Y., 11-16.
Eldred, Gordon—Keith's, N. Y., 11-16.
Fortuni, Three Bros.—Victoria Roof, N. Y., July 31-Sept. 16.
Favor and Sinclair—Palace, N. Y., 11-16.
Fields and Ward—Novelty, Brooklyn, 11-16.
Fletcher and Nenville—Leland, Albany, 11-16, Proctor's, N. Y., 18-23.
Frazer and Foreman—Gilmore, Springfield, Mass., 11-16.
Ferguson, Marguerite—N. Y. Roof 11-16.
Fox, Imro—N. Y. Roof 11-16.
Fogarty and Lavigne—Columbia, St. Louis, 10-16.
Fagan and Byron—Garden, Cleveland, 11-16.
Farnum and Nelson—Keith's, Prov., 11-16.
Forrester and Floyd—Keith's, Prov., 11-16.
Fitzgibbon Trio—Keith's, Prov., 11-16.
Fauvette Twin Sisters—Sioux Falls, S. D., 11-17.
Falke and Semon—Masonic Roof, Chicago, 11-17.
Fatina—Olympic, Chicago, 11-16.
Frez, Joseph—Olympic, Chicago, 11-16.
Franklin, Irene—Ferris Wheel Pk., Chicago, 11-17.
Forrest and King—Keith's, Boston, 11-16.
Fox and Allen—Shea's, Buffalo, 11-16.
Fansons, The—G. O. H., Phila., 11-16.
Florizell, Mlle.—K. and B.'s, N. Y., 16-23.
Frobel and Ruge—Proctor's, N. Y., 11-16.
Galletti—Victoria Roof, N. Y., July 10-Sept. 16.
Garrison, The—England—indefinite.
Gaylor and Graff—H. and B.'s, Brooklyn, 11-16.
Gassman, Josephine—Wonderland, Detroit, 13-16.
Glenroy, Jas. R.—N. Y. Roof 11-16.
Garvin and Platt—Akron, O., 11-16, McKeesport, Pa., 18-23.
Gardner and Hunt—Columbia, St. Louis, 10-16.
Gypsy Quartette—Lakeside Pk., Akron, O., 10-16.
Gallando—Cook O. H., Rochester, 11-16.
Golden, Geo. Fuller—Chicago O. H., 11-16.
Gagnon and Pollock—Haymarket, Chicago, 11-16.
Garnellas, The—Ferris Wheel Pk., Chicago, 11-26.
Gautier, Emile—Keith's, Boston, 11-16.
Grapewin and Chance—Keith's, Boston, 11-16.
Genaro and Bailey—Keith's, Boston, 11-16.
Googin and Davis—H. and B.'s, Brooklyn, 11-16.
Goodmans, The—Noveity, Brooklyn, 11-16.
Gruet, Beers and Gruet—Victoria Roof, N. Y., 11-16.
Hawaiians, The—N. Y. Roof Aug. 14-Sept. 16.
Howe and Edwards—Keith's, Phila., 11-16.
Hall, Artie—H. and B.'s, Brooklyn, 11-16, Keith's, Phila., 18-23.
Hathaway, Belle—Gilmore, Springfield, Mass., 11-16.
Hanley and Jarvis—Bijou, Wash'n, 11-16.
Hilton—G. O. H., Syracuse, 11-16.
Hadley and De Voss—Lancaster, Wis., 11-16, La Crosse, Wis., 18-23.
Herrmann, Adelaide—Columbia, St. Louis, 10-16.
Hawthorne Sisters—Garden, Cleveland, 11-16.
Hall, Pauline—Shea's, Buffalo, 11-16.
Healy, John—Keith's, Prov., 11-16.
Hanson and Nelson—Haymarket, Chicago, 11-17.
Hewletts, The—Olympic, Chicago, 11-16.
Helstons, The—Haymarket, Chicago, 11-16.
Herbert and Willing—Sans Souci Pk., Chicago, 11-16.
Hadley and Hart—Sans Souci Pk., Chicago, 11-16.
Hadley, E. J.—Chutes, Chicago, 11-16.
Howard Sisters—Howard, Boston, 11-16.
Harding, John—Grand Central Roof, N. Y., 11-16.
Hallas, W. D.—Palace, N. Y., 11-16.
Hawkins, Lew—Keith's, N. Y., 11-16.
Hoey, May—Proctor's, N. Y., 11-16.
Herndon, Agnes, and Co.—Gilmore, Springfield, Mass., 11-16.
Irene, Mlle.—Garden, Cleveland, 11-16.
Jones, Ada—Pastor's, N. Y., Aug. 21-16.
Jones and Sutton—Cuba Theatre, Havana, Cuba—indefinite.
Jones, Grant and Jones—G. O. H., Phila., 11-16.
Jackson and Black—Olympic, Chicago, 11-16.
Judge—G. O. H., Phila., 11-16.
Johnsons, Musical—H. and B., Brooklyn, 11-16.
Jordan and Welsh—Grand Central Roof, N. Y., 11-16.
Johnson Brothers—Victoria Roof, N. Y., 11-16.
Judge Todd Family—Palace, N. Y., 11-16.
Jerome and Alexis—Palace, N. Y., 11-16.
Johnson and Murphy—Proctor's, N. Y., 11-16.
Korns, The—Keith's, Boston, 11-16.
Knoll and McNeil—Mansfield, O., 11-16.
Kilroy and Britton—Pastor's, N. Y., 11-16.
Fenna, Charles—Park, Worcester, 11-16.
Kendall, Ezra—Keith's, Boston, 11-16.
Kleist Bros.—Keith's, Boston, 11-16.
Kisners—Shea's, Buffalo, 11-16.
Kelly and Violette—Keith's, N. Y., 11-16.
Lotty, Mlle.—N. Y. Roof July 10-Sept. 16.
Lamar, Helen—Park, Portland, Ore., July 1-Sept. 15.
Loftus, Kitty—N. Y. Roof Aug. 28-16.
Lawrence and Harrington—Novelty, Brooklyn, 11-16.
Lavelles, The—Bijou, Wash'n, 11-16.
Leonidas, Prof.—Shea's, Buffalo, 11-16.
Lewis, Baby—Columbia, St. Louis, 10-16.
Le Clair and Hayes—Forest Pk., St. Louis, 11-16.
Leech, Al., and Three Blossoms—Poli's, New Haven, 11-16.
LeClair, John—Keith's, Boston, 11-16.
Loeb, Frances—Forest Pk., St. Louis, 11-16.
Leon and Kramer—Chicago O. H., 11-16.
Lerado and Blake—Ferris Wheel Pk., Chicago, 11-16.
Lynch and Jewell—Cook O. H., Rochester, 11-16.
Le Clair, Harry—Grand Central Roof, N. Y., 11-16.
Lauri, Ed.—K. and B.'s, N. Y., 16-23.
Lavender and Thompson—Cook O. H., Rochester, 11-16.
Murphy, Mr. and Mrs. Mark—Chicago O. H., 11-16.
Morris, Felix—Orpheum, San Francisco, Aug. 27-16.
Mardo—Victoria Roof, N. Y., 11-16.
Merritt, Hal—Chicago O. H., 11-16.
Moran, Pauline—Alhambra, London, Aug. 7—indefinite.
Manhattan Comedy Four—Keith's, N. Y., 11-16.
Moreland, Beatrice—Olympic, Chicago, 11-16.
Morris, Annie—Pastor's, N. Y., 11-16.
Maxwell and Dudley, Pastor's, N. Y., 11-16.

(Continued on page 9.)

VAUDEVILLE. VAUDEVILLE.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. Marshall P. Wilder is delighting the Masonic Temple patrons with his stories. Mlle. Auburn Hair's act continues to grow on the public, and the audiences at every performance show a keen appreciation of her wonderful voice. If anything is to be judged from applause, she will remain a favorite for the rest of the Temple's season. The remainder of the excellent bill includes Melville and Stetson, Fulke and Semon, the Deonzo Brothers, William H. Windom, Violet Dale, and Poquart.

At the Chicago Opera House Neil Burgess heads the list in The Widow Bedott. George Fuller Golden and Mr. and Mrs. Mark Murphy are also drawing cards. Silver and Sparks, Silvern and Emerie, Abbott Davidson, Piamondon and Affiondo, Rosa Lee Tyler, Mlle. Rodriquez, McNulty and Blair, Conkey, Leon and Kramer, John Quincy Stafford, the Virginia Trio, and Grace Evans complete the bill.

Beatrice Moreland in Michael Morton's Taming a Husband makes her first appearance in Chicago this season at the Olympic. The Nawns give A Touch of Nature, and others on the programme are Kittie Mitchell, Wartenburg Brothers, Cherrilah Simpson, Fatima, the Cosmopolitan Three, Clayto and Clarice, George B. Alexander, the Four Princes, Joe Mazzetta, the Hewletts, Mlle. Rayo, the Black Jacksons, Joseph Frez, and the Magnolia Quartette.

The Haymarket has Gus Williams as a headliner. Ada Somers McWade is also proving popular at the West Side house, for she has a voice that is not only sweet but sympathetic and far above the average. Hanson and Nelson, Dixon, Bowers and Dixon, Gognon and Pollock, Prince Satsuma, Wallie and Lottie Helston, Kate Montgomery, and Suttle and Brown make up the rest of the bill.

Colonel Hopkins' Stock co. is doing The Danites. The vaudeville bill includes the Brothers Damm, the Carmontella Sisters, William De Boe, and the Blackford Brothers.

The outdoor attractions have been reaping a harvest during the extremely hot spell. Sans Souci Park has a drawing card in Josephine Sabel, who heads the list. Others are Herbert and Willing, Sherman and Morrisey, Hadley and Hart, and Ben Mowatt and Son, while in the outdoor arena are the Five Cornallas and Reno, a high wire equilibrist.

Ferris Wheel Park's bill comprises Billy Van, always a favorite; Emmons, Emerson and Emmons, Irene Franklin, Dick and Maude Garnella, Lerado and Blake, the Schuyler Sisters, and Beck and Leonard.

At the Chutes Wroth and Wakefield, Mason and Francis, George Zella, and E. J. Hadley make up the programme.

Sam T. Jack's offers Fred Rider's New Night Owl Burlesquers, including Mme. Fiore, Little Wednesday, Polk and Trosky, Rawson and Baisley, Nat Le Roy, Dot Lathrop, and Healy and Farnum.

Two new burlesques are on at the new Trocadero, The Village Postmistress and A Yankee Millionaires.

Items: Maude Courtney's singing of "the old songs" caught the fancy of the Masonic Temple's patrons so well last week that she returns to Chicago after a week's engagement in St. Louis. Miss Courtney's innovation of singing songs that are dearly familiar to all, and the sweet and delicate manner in which she sings them, won for her much applause and many friends at every performance. Her unique style places her in a class by herself, without a rival, on the vaudeville stage.—Manager Murdock has evidently found a prize in "the girl with the auburn hair." Her act is so novel and at the same time so fascinating, owing to its daintiness and simplicity, that it is not to be wondered at when she gets from eight to a dozen most enthusiastic curtain calls at every performance. The stage picture alone is a gem, and when is added to that the songs as sung by "the girl," with her well trained, melodious, enchanting voice, the act is nothing if not an artistic triumph. Mr. Murdock will put her on the road after Oct. 1, and he already has her booked for several months. Sosman and Landis, the scenic artists, are preparing an elaborate setting for the act, which will make it even more effective than it now is on the small stage at the Temple.—Horwitz and Bowers are now busy writing a comic opera.—Harry Connor, for five years stage-manager at the Masonic Temple Theatre, has been promoted to the position of manager of the Grand Stock co., Indianapolis.—Sam Bolton, for several years connected with the Haymarket, has charge of the stage at the Columbus, St. Louis, this season.—The opening of the vaudeville theatres at the time when all the parks are still running in St. Louis has made the managers lose sleep over booking acts.—D. H. Hunt, of Cincinnati, a partner of Sosman and Landis, is in town consulting with the firm concerning the opening of the Grand Opera House in Indianapolis and the Pike Theatre in Cincinnati.—Harry Richards, proprietor of the theatrical syndicate in Australia, was in town last week.—Violet Dale, who appeared at the Masonic Temple last week, has just returned from a three years' stay in Honolulu.—Gertrude Haynes, who does an act in which she sings "The Lost Chord" seated at an organ, surpliced, the same as the organist who plays the accompaniments for "the girl with the auburn hair," has announced that she will get out an injunction for infringement on her act. There seems to be no cause for action, as the girl with the auburn tresses neither plays the organ nor sings "The Lost Chord."—Harry Davis, of Pittsburg, caused great consternation along the Rialto a few days ago by announcing that engagements with him for the coming season are all off.—After the closing of the Masonic Temple's season Manager Murdock will devote his whole attention to the management of the several large vaudeville acts which he controls.—G. E. Hatcher, who has been the press representative at the Masonic Temple during the Summer, has gone to Cincinnati as press representative of the Pike, with which house he has been connected for three years.

M. A. TWYFORD.

PHILADELPHIA, PA. —Standing room only at Keith's Theatre is the usual sign, day and night. The weekly change of novelties has secured for this house a clientele of society people of which the management may well feel proud. Entertainers this week are Eugene O'Rourke and Truly Shattuck in After the Ball, Lina and Vani, Leonard Grover, Jr., and co. in My Wife's Husband, Bogert and O'Brien, Steve Jennings and Mlle. Alto, Smith and O'Brien, Anne Mortland and Charles Murray, Howe and Edwards, Three Dawsons, Henry Drew, Dudley Prescott, Evans and White, George Meader, and the biograph.

The opening of the Grand Opera House, under the management of A. A. Hashim, 9, proved the event of the season. The immense building was packed to the doors. Camille D'Arville, Corinne, Jess Dandy, Maxwell and Simpson, Jones, Grant and Jones, the Brothers Rossi, Blockson and Burns, Elmore Sisters, Leon Morris' ponies, Duffy, Sawtelle and Duffy, and the Fansons were on the programme and scored hits. Madame Tavary and Lillian Burkhart are the headliners for week 18. A new feature will be the daily matinees, and the enterprising management is positive of making the same a fashionable fad. The house is beautiful and has everything for the comfort of the patrons.

The Lyceum, with Sam T. Jack's Own Burlesque co., opened to a big house. Hazleton and Vedder, Farnum and Seymour, Rice and Cady, Grace Vaughn, Mlle. Beatrice, Ed Morris, Stella and Jennie Lamont are the features. Bryant and Watson's Australian Beauties 18.

Harry Morris' Twentieth Century Maids, with everything new, hold the week at the Trocadero. Harry Morris in a rattling burlesque on Cyrano de Bergerac is excellent. Weber's Dainty Duchess 18.

The Ninth and Arch Street Museum has Al. Raymond, Armstrong and Porter, Morgan and Long, La Tour Sisters, Gilmour and Magee, Croilius and St. Alva, and Gladys Weston.

The Kensington, under Manager Hart's regime, opened the season last week. The Metropolitan Burlesquers hold sway this week. Coming 18: Tuxedo Burlesque co. S. FERNBERGER.

BOSTON, MASS. —Ezra Kendall heads the long programme at Keith's this week, while Emile Gautier, the horseman, comes a very close second, with Marie Dacca as the soloist with the Symphony players. The other features are the Russell Brothers, Grapewin and Chance, Bernard and Bailey, Rixford Brothers, De Haven and Mack, Conditt and Morey, John Le Clair, Forrest and King, the Colbys, the Kleist Brothers, the Korns, and the biograph, which is making a great feature of the White Mountain lakes last Summer, under the careful direction of M. J. Keating, who knows just the thing to please Boston audiences.

Hoey and Norton's Twentieth Century Comedians are at the Grand Opera House this week, making the second vaudeville attraction of the season there. Marie Jansen heads the co., which includes James F. Hoey, Emma Krause, Carrie Godfrey, John and Harry Dillon, the Vilona Sisters, Klein and Clifton, Daly and Devere, Helen Constantine, Harvey and Jordan, and Johnson and Dean.

The Utopians at the Lyceum this week introduce in their olio Bryce and Inman, the Three Gardners, Flynn and Dexter, Barton and Ashley, Lane Sisters, and Clara Adams.

At the Palace the European Sensation Burlesquers are the attraction, including Helen Russell, Winn Richards, Tom and Gertie Grimes, Ruth Everett, Gibbons and Barrett, Prescott Sisters, Rastus and Banks, and the Comedy Four.

A house bill is the attraction at the Howard Athenæum this week, presenting Arthur Dunn and Clara Belle Jerome, Bonnie Thornton, Frank Bush, the Stewart Sisters, Carr and Jordan, McKenna and Walker, Annie Whitney, the Howard Sisters, Deveaux and Deveaux, Warren and Allen, Russell and Russell, Morgan and Otto, Morris and Mack, May Manning, Helen Jackson, Maud Douglas, Daisy Paxton, Paddy Maher, Walter Phœnix, and Kamochi.

At Austin and Stone's this week the turns are given by the Virginia Trio, Howard and Holland, the Sisters Adams, Huntley Rawlins, the Mayo Sisters, James W. Bingham, Morgan and Landry, Jack Symonds, Dottie Denman, Myers and Wheeler, the Sisters Yorke, Finn and Finn, Sydney Dennis, and the Bioscope.

Items: It will soon be too cold for out of door vaudeville at Norumbega Park, but this week the bill includes Glenroy Brothers, Johnson and Johnson, Warren and Howard, Fred Hansel, and the Hunting Trio.—For the closing week at Combination Park the vaudeville turns are Boulden and Griffen, Billy Carter, and Kelly and Reno.—Mme. Flower, Al. D. Westen, Pierce and Egbert, and the Cosmopolitan Quartette gave the concluding concert of the season at the Point of Pines.—Eva St. Clair's Female Minstrels are at the Nickelodeon this week.

JAY BENTON.

WASHINGTON, D.C. —The New Grand Opera House, as it is now designated by Managers Burke and Chase on account of the extensive alterations and improvements that the house has undergone, opened Monday afternoon, 11, for the regular season, to a packed auditorium, with the following bill: Lillian Burkhart in Her Soldier Boy, the Streator Zouaves, George Wilson, Edna Bassett-Marshall and co., Mlle. Salina, Arthur Amsden, and Daly and Devere. The New Grand is well named, for the decorations and embellishments warrant the new title. The artists who planned the color scheme sought for a distinctive effect—in sharp contrast to those in the other theatres—and that they have succeeded is abundantly proven. The prevailing tints are Nile green, salmon red, and old gold, hightened by electric blue and dull terra cotta. The entrance on Pennsylvania Avenue is one of the handsomest in the country. A new curtain, showing a scene in Venice by Milton Slummer, is most artistic. Entire new scenery has been added. New electrical effects have been placed in the front and back of the house, and an immense chandelier illuminates the auditorium.—The Lyceum presents week 11 the High Rollers, who present in clever shape The Paris Exposition and The Great Ruby. Bryant and Watson's American Burlesquers 18.—The Bijou bill includes Mr. and Mrs. Arthur Sidman, Lew Bloom and Jane Cooper, Hanley and Jarvis, the La Velles, Saluno, and Barney Barnard. The burlesque on Pinafore continues, in which Annie Myers and Ida Mulle have made pronounced hits.—The attractions at Sam Gassenheimer's Lawrence Summer Garden were May Howard and Grace Leonard, Dewyllis and Dewyllis, Young Crawford, Raymond, with Frank Walsh and the Deltinos as holdovers.

JOHN T. WARDE.

PROVIDENCE, R. I. —Keith's (Charles Lovenberg, resident manager): Week 4-9 opened big and the Labor Day performances packed the house, over sixty-six hundred tickets being sold. Mr. and Mrs. Sidney Drew presented When Two Hearts are Won in a delightful manner. Cinderella at the Telephone was the sketch given by charming Minnie Dupree, and others in the bill were Lizzie Evans and Harry Mills, Yorke and Adams, Caicedo, the Levinos, Vernon, George Meader, La Moyne Brothers, Toepperwein, the Colbys, Gordon Eldred, Barrett and Learned, and the biograph. 11-16: John C. Rice and Sally Cohen, Max Eugene, Francesca Redding and co., George C. Davis, Lillie Western, Coakley and Huested, Barber and Kilpatrick, Farnum and Nelson, Angela Sisters, Doll and Burden, Forrester and Floyd, biograph, Fitzgibbon Trio, and John Healy.—Olympic (A. A. Spitz, manager): Harry W. Semon's A Devil Among Women opened 4 to a large audience. Prominent parts in the burlesque were taken by Nettie Huffman, Kittie Clements, Harry Brown, Leo Clifford, Jeannette Barrington, and Miriam Martelle, and the vaudeville portion embraced acts by Leo Clifford and Henry P. Dixon, Barrington and Martell, Richmond and Clements, Nettie Huffman, Donnelly and Vincent, Mlle. Nevello, Annie Hart, and Brown, Harrison and Brown, Clark Brothers' Royal Burlesquers 11-16.—Westminster (George H. Batcheller, manager): Miner and Van's Bohemian Burlesquers gave a remarkably good bill here 4-9 to large audiences. In addition to a couple of good burlesques an olio of merit was furnished by Fred Wyckoff, an excellent comedian; Billy Van and Vevie Nobriga, who are always sure of a cordial welcome here; Frank Fisher and Gladys Clark, the Dolans, Nita Abbott, Esmeralda Sisters, and Mitchell and Cain. Victoria Burlesquers 11-16.—Items: Harry Young, for several years treasurer at the Westminster, has resigned, and will hereafter greet his friends at the Olympic box office.—Ed Davidson has been doing some good advance work for Victoria Burlesquers in this city the past week.—The staff at the Olympic includes Harry Young, treasurer; Thomas McNeal, assistant treasurer; Edward F. Kearnes, musical director; Vet Williams, stage-manager, and Frank Paige, master of properties. HOWARD C. RIPLEY

BUFFALO, N. Y. —It is beginning to be a serious problem at Shea's Theatre how to take care of all the patrons that clamor for admission. Week 4-9 a good bill was presented and hundreds of people were turned away. On the programme were Arthur Dunn and Clara Belle Jerome, the Three Ronays, John T. Leonard, Mlle. Azara, Zazelle and Vernon, Carlton and Terry, McCale and Daniels, and Cressy and Dayne. The work of the last named team was especially clever. Pauline Hall 11-15.—The season at the Court Street opened 4 with M. M. Thiese's Wine, Woman and Song; business big. In the olio were Burke Brothers, Kine and Gotthold, Rackett Brothers, Jenny Eddy Trio, Hanson and Bennett and Rich. Robert Manchester's Cracker Jacks 11-15.—The season at Wonderland is now under way. The house has been thoroughly remodeled and presents a most attractive appearance. On the stage 4-9 were Walter Wentworth, Clarence Parshall, William Howard, Henry Singer, and Williams, McCoy and Gaynes. Business excellent.—Item: Owing to a serious accident to Mr. Kelly, of the team of Kelly and Ashby, in Cleveland last week, they were out of the bill at Shea's Victoria Theatre in Toronto and the Kleist Family were substituted. This house, by the way, opened most auspiciously with phenomenally large audiences.

RENNOLD WOLF.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): This popular house was packed 4, when the season was inaugurated. The Farce, My Wife's Husband, played by Leonard Grover, Jr., and a cast of seven people, was cleverly done. Mr. Grover appearing to advantage as a nervous druggist who marries a handsome widow. Fleurette and Frank Gardner were lively and versatile in Joseph Hart's skit, An Eventful Day. Their dancing was excellent. Ralph Bingham, the Hills, and the clever Hill Children, Croilius and St. Alva, the Metweefs, and the cinematograph completed the bill. 11-16: The Four Cohans will be the feature. Others: Al Leach and Three Blossoms.—Items: Mr. and Mrs. Jerry Cohan will celebrate the twenty-fifth anniversary of their marriage at the New Haven house 12.—Joseph Hart was in town 4 to see his sketch, An Eventful Day, produced by Fleurette and Frank Gardner.—Mrs. Poli and family have returned to their home in this city.—The Wonderland has many improvements, and all of the available space has been utilized for new chairs. JANE MARLIN

JERSEY CITY, N. J. The Bon Ton Theatre presented the Victoria Burlesquers 4-9 to excellent patronage. The performance is fair. Reed and Gilbert open the bill with an Irish act that goes well. Frutchey, a newcomer, is a remarkably clever trick bicycle rider. Aggie Behler, Dailey and Vokes, Violet and Lizzie Esher, Le Roy and Morris, and Curtis and Woolly are in the olio. A High Ball concludes, and introduces burlesques on all the popular plays. Rose Hill's Folly co. 11-16. The Little Magnets 18-23.—Items: Emery Lenharr will sever his connection with the Bon Ton 9 to accept a position on the road with Dolan and Lenharr in A High-Toned Burglar. John S. Moore will succeed him.—The Utopians are in their second week at rehearsals here daily, and are making rapid progress.

WALTER C. SMITH.

CLEVELAND, O. —The attendance at the Star Theatre week 4 was very large. Watson and Bryant's American Burlesquers are excellent. Week 11: Wine, Women and Song.—Favored with fine weather the Garden continues to draw large crowds. For week 4: Hawthorne Sisters, Barney Fagan and Henrietta Byron, Eva Williams and Jack Tucker, Smith and Cook, and Mlle. Irene and her dog, "Zaza." WILLIAM CRASTON.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): An attractive bill is presented week 4-9 to full houses. Co. includes Clara De Forrest, Gladys Hamilton, Sadie Manning, Lizzie Pessley, Annette Gordon, Mlle. Lira, Clara Wagner, Prince Paul, Miss Catherine and Master William Becker, Frank Rockafield and Billy Hall, Emma De Forrest, Louise Beverly, the Geyers, Maybelle Woods, and A. Veith.—Olympic (S. Fink, manager): Charles Ellsworth and a big co. presented a good bill week 4-9. Fun in a Madhouse by entire co. and a good line of specialties by May Floyd, Amy Cameron, Lulu Young, Polly O'Neil, Hazel De Mar, Bessie Gates, Leona Howard, Ella Hewitte, Mlle. St. Ormond, Babe Harrington, George Rathbun, Hattie Newman, Howard Sisters, Frank Ellis, Eunice Ellis, Vontella, Charles Ellsworth, Charles Gardner.—Tivoli (John Straka, proprietor): Opened to large patronage week 4-9. Pearl and Al. Zimmerman and Delano are clever entertainers.

LOS ANGELES, CAL. —Orpheum (J. Rush Bronson, manager): One of the best of the many good bills always on tap filled the standing space Aug. 27-3. Alexandra Dagmar's magnificent presence, stunning costumes, and clever yodeling scored a pronounced hit. Gertrude Mansfield and Caryl Wilbur were exceedingly amusing in their sketch, Color Blind. The Cardownie Troupe did some excellent character dancing and won much applause, and Esmeralda was musically clever on the slack wire. Of the last weekers Linton and McIntyre repeated their funny skit, the Deonzo Brothers repeated their wonderful barrel jumping act, and Alden and Hill "rag-timed" it to a finish. New faces 4: Caron and Herbert, Freeze Brothers, Hall and Staley, McMahon and King, and Etta Butler.—Items: Manager Rush Bronson, of the Orpheum, is now one of the herd, having joined the local lodge of Elks 30.

TORONTO, CAN. —Michael Shea's New Theatre was opened 4. It has a seating capacity of fifteen hundred and twelve boxes, and is beautifully decorated. The drop curtain, painted by Gustav Hahn, has not been surpassed for æsthetic charm by any previous essay of the kind in this country. The entertainment is of the best. Henri French, Charles Sweet, and Professor Leonidas' dog and cat circus made tremendous hits.—Bijou (M. S. Robinson, manager): The London Gaiety Girls co. is meeting with fair success.—Empire Music Hall (Doc McConnaughty, manager): A good vaudeville bill is attracting large numbers of Fair visitors.—Item: Stella Williamson, a chorus girl employed at a local variety theatre, swallowed a bottle of carbolic acid on Adelaide Street and died within an hour in the Emergency Hospital. She had traveled with several combinations.

COLUMBUS, O. —Minerva Park Casino (J. K. Burke, manager): Good houses were the rule week 3; Camilla Urso was the headliner. Billy Link, Mr. and Mrs. Esmonde, the Arabs, Lawson and Manon, and the Bon Ton Trio completed the bill. Underlined: Bobby Gaylor, Mr. and Mrs. Robyns, Zeno, Karl and Zeno, Neilson Sisters, Edith Crissie, Charles King, and Tom Mack.—Collins' Garden (Herman Collins, manager): Good crowds are always in evidence at this popular resort. May Russell made an immense hit. Mlle. Salina and Tegge and Daniel were well received.—Olentangy Park (George Chennell, manager): Josephine Gassman, Keno and Hall, Fogarty and Lavinge, Garrity Sisters, the Three Schuler Sisters, and Seekers, Wilkes and Seekers week 3.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Clark's Royal Burlesquers 4-9 gave a pleasing bill to crowded houses. Simonds and Tenley made distinct hits both in specialty and burlesque. The following people compose the olio: Mignani Family, Tenley and Simonds, Caswell and Arnold, Williams and Adams, Falke and Lillian, Howley and Leslie, and Minnie Reinhardt. Plymon E. Garrity is manager of the co. Knickerbocker Burlesquers 11-16.—Wonderland (James A. Morrow, manager): A new bidder for patronage opened its season 2 to crowded houses, which have been the rule all week. The following people are on the bill: Clarence Dale, C. H. Roberts, Harry Moulton, Nelson and French, Keene, Walter King, May Templeton, Marie Zane, and Professor Laffette. This house is located on the principal street and should be a winner.

CINCINNATI, O.—The hot wave interfered with the attendance at the People's 3-9, but the performances were excellent. The attraction was Misco and Fulton's Jolly Grass Widows, which had two rousing burlesques, The Widows' Wedding Night and Joshua's Birthday Party. In the olio were Evans and Vidocq, Paul and Dika, Wilson and Halpin, Pat and Mattie Rooney, Hayman and Hayman, and Carrie Fulton. Fred Rider's Moulin Rouge Extravaganza co. 10.—Manager Anderson opened his season at the Walnut with Adelaide Herrmann, Laura Burt, Fred Hallen and Mollie Fuller, Johnny Carroll, Zeno, Karl and Zeno, and Jack Northworth. They made up a bill of superior excellence and have drawn large houses.

BALTIMORE, MD. —Bryant and Watson's American Burlesquers, headed by the ever popular W. B. Watson and Jeannette Dupree, are the attraction at the Monumental. Sheehan and Kennedy, Mildred Murray, Diamond and Pearl, Reynolds and Page, the Monroe Sisters, Mitchell and Berwick, and Marie Bartlett are also in the co., which gives an excellent performance. Harry Morris' Little Lambs 18-23.—At Electric Park Manager Ford has a first-rate bill 11-16. Pilar Morin is the headliner, and the others are Mlle. Loty, Tim Cronin and the Three Rosebuds, Clivette, and Allen's monkeys.—The Odeon Theatre, on Frederick Street, opened to-night with vaudeville and burlesque at 10, 15 and 25 cents.

SCRANTON, PA.—Gaiety (Austin Walsh, manager): Rentz-Santley Burlesque co. 14-16.—Item: Manager Walsh had the Hot Air Club Burlesquers booked to play 4-9 and engaged eight extra people to strengthen the olio, but owing to the fact that the railroad co. failed to deliver the tickets as contracted for the extra people did not arrive as expected, and Manager Walsh decided to postpone the opening of his house. He will probably sue the railroad company and should recover heavy damages, as the National Convention of Letter Carriers met here that week and brought in the neighborhood of twenty thousand strangers to this city.

RICHMOND, VA.—Main Street Park (Allen Jenkins, manager): Business continues good. The olio includes Deforest and Boyd, Post and Clinton, Hanley and Jarvis, Lester and Stevens, and Sallie Stembler.—Bijou (Jake Wells, manager): The house is putting on a new dress and will be opened for its second season 25. Manager Wells has booked some very strong acts for the coming season, and the high standard of the house will be lived up to. Hugh Cardoza, the efficient press agent of this house, is now busy at work for the opening night.

ALBANY, N. Y.—Leland (F. F. Proctor, manager): P. F. Nash, resident manager): The co. that opened 4 included Mr. and Mrs. Charles T. Ellis, A. W. Wilson, Smith and Campbell, Foreman and West, Bates Trio, Edward Lloyd, Harry Gilbert Castle, and Mlle. Bertin. Among the large audiences were numerous members of the Foot Guards of Canada, who were specially interested in the stereopticon views of that country produced by Professor McCarthy. Week 11: Leonard Fletcher and Dorothy Neville head the bill.—Gaiety (Agnes Barry, manager): The Ballet Girl 7-9.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): This popular theatre started on its second season 3 with every evidence of favor. Martin Beck, general representative of the Orpheum Co., was present at the opening and was enthusiastic over the prospects for the coming season. The headliners were Idalene Cotton and Nick Long in Managerial Troubles. Terry and Lambert, Maxmillian and Shields, the Browns, La Belle Carmen, Elizabeth Murray, who sang coon songs excellently, and the pictures of the kinodrome completed the bill. An extra matinee was given to a crowded house 4.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 4: Melville and Conway, Dan Regan, Helen Bertram, Juliet Knox, Sadie May, Violette Hensted, Jennie Lorraine, Ernestine Widdman, Babe Lauri, and the Klondike Trio. The entire bill is splendid and played to full house all week.—Ocean View (L. Joe Le Fancheur, manager): Week 4: Fannie Fields, Keogh and Ballard, Garys and Walters, Flora Parker, the Wonderful Whitlocks, and Burtino. S. R. O. every performance.—Item: Mr. Le Fancheur has succeeded Mr. Sisson at Ocean View.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (McCue and Maloney, proprietors; Jack Rossley, manager): Week 4-9: Lawrence Shaw, Josephine Richards, Dot Reeue, Mabel Wright, Shaw and Richards, and William Cohn. Business excellent. Week 11-16: Mabel Wright, Emma Lee, Aimee Bernard, Dot Reene, Lottie Proctor, Jack Rossley, Douglass and Thompson, Harry De Graff, William B. Quackenbush, and others.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Two of the best acts ever given at this house appeared 4-9—Milton and Dollie Nobles in Why Walker Reformed, and H. V. Fitzgerald's character changes à la Fregoli. Others who appeared were Zimmer, Nellie Burt, Ethel Moore and the Darktown Quartette, Frazier and Foreman, and the vitagraph. House packed at every performance.

PITTSBURG, PA.—Fred Rider's Moulin Rouge co. is packing the Academy of Music nightly 4-9. Every act seemed to please the large audiences. Next week: American Burlesquers.—Duquesne Garden is attracting large crowds 4-9. An enjoyable programme gave satisfaction. People are Dorothy Drew, Mr. and Mrs. Stuart Darrow, Higgins and Leslie, Girard and Elmo, Cook and Mais, Sophie Burnham, and the O'Brien Family.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): House crowded week 4-9. The olio included Mlle. Flora, Dick Leggett, Nellie Parker, the Waltons, Eva Williams and Jack Tucker, Beatrice Moreland, and the biograph. Lavender and Tomson, Lynch and Jewell, Thomas Brown, Adele Purvis Onri, York and Adams, Gallando, and the biograph 11-16.

DETROIT, MICH. —The Biograph continues at Wonderland. In the programme this week are Banks Winter and his daughter Nona, Brothers Abbacco, Collins and Madell, and Jack Marshall.—The Capitol Square will open 10 with the Bon Ton Burlesquers. Manager Campbell has been giving a good deal of attention to decorating and refurnishing this house, and the result will surprise its patrons.

DENVER, COL. —The Denver Theatre opened 3 with an excellent bill. The American-European Vaudeville co. includes the Houdinin Trio, King Sisters, McCall and King, Zeno, and others. This theatre opens with big houses and bids fair to become a factor in Denver amusements. Popular Charles Taylor is the treasurer and Frank Readick the manager.

OMAHA, NEB. —The Creighton-Orpheum reopened 2, when the audience showed its hearty appreciation of the many improvements. The interior has been newly decorated, and a number of bright and handsome sets added to the scenery. The opening bill was a strong one and consisted of La Fafalla, Stinson and Merton, the Farrells, Maddox and Wayne, Adelman, Von Palm, and La Page Sisters.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Kolb and Dill, Seeker, Wilkes and Seeker, Satsuma, and Mr. and Mrs. Wil ur Mack closed week Aug. 29 to fair business. Week 4: Mlle. Onri, Lorraine and Howell, Gertie Lewis, and the Onzos opened to a large audience. This is the closing week of the season, which has been very good.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, director): Gorman's Boston Comedy co. closed their week 2 to large and satisfied audiences. Gorman's Cosmopolitans opened for week 4 to good business with the Carlons, the Darrells, De Veaux and De Veaux, and Largo.—Item: Atkinson's Maze has closed its season.

DECORAH, IA.—The Winneshiek County Fair, week Aug. 28, was the most successful ever held. The bill consisted of Sheik Hadji Tahart Arabs, Lee Richardson, and Professor Townsend. In the evening vast crowds were entertained by the Decorah Cornet Band. Governor Shaw delivered an address at the fair grounds 1.

NEW ORLEANS, LA.—Large attendance and fine performances are the order at West End, on Lake Pontchartrain, where Kittie Leslie, Frank Cushman, Harry Edson's dog "Doc," the vitagraph, and Paoletti's Band hold forth.—Athletic Park, with its attractive zoo, brilliant illuminations, and excellent vaudeville programme, continues popular.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): The bill 4-9 includes the Shubert Stock co. in the one-act plays, Drifted Apart and The Sacrifice, and George Wilson, the Kinsner-Whitney Brothers, Bicknell, Anna Kenwick, and the biograph; business good.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week closing 10: Mr. and Mrs. Wilbur Mack, Juno Salmo, Bonita, Filson and Errol, Buoman and Adelle, and Pianka and her lions. This is the last week of the most successful season this popular resort has ever enjoyed.

SPRINGFIELD, MASS. —New Gilmore (P. F. Shea and Co., managers): Week 4: Bloom and Cooper scored strongly, and Corinne was pleasing. Hits were also made by Charles Kenna, Lozelle, Al. Leach and Three Blossoms, and Leslie Palmer and the Bigelow Twins.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager: Clarence Leonard, business manager): Week 4-11: Bernhardt and Rainer, May De May, Bessie Golden, Castle Sisters, Lillie Burt, Anna Parker, and the Moores. Kehoe and Rainer co. 11-18.

YOUNGSTOWN, O. —Casino, Terminal Park (M. Stanley, manager): One of the best bills of the season came week of 4. Charles Diamond and Mlle. Beatrice, Gavin and Platte, Ricardo, Comar, and Walter M. Hyde. Professor Walsch, balloonist, appears 12.

LOUISVILLE, KY.—The third week of the season at the New Buckingham opened with the America's Greatest Vaudeville Stars co. An excellent bill is offered, including Mazuz and Mazette, Baby Lund, Charles Wayne, Anna Caldwell, Pete Baker, and the Goldins; business good.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor: C. C. McClurgg, manager): Week ending 9: The Winchesters, Anita Caree, and Miss Marie Gebhardt. Attendance good. Week 11: The Two Graces, Lotta Proctor, Charles Innes, Maud Ryan, and Inga Orner.

TROY, N. Y.—Gaiety (James Hearne, manager): Bryant and Watson's Burlesquers 4-7: good houses. Specialties by Edna Urline, Bryan and Yale, Quincy Sisters, Nelson, Glinseretti and Demonio, Charley Banks, West and Kennedy, and Empire Comedy Four gave satisfaction.

DULUTH, MINN. —Parlor Theatre (William J. Wells, manager): Business excellent. Week Aug. 29: Lewis and Lewis, George A. Fitzgerald, Wheeler Sisters, Blanche Raimund, Rockafield and Hall, Clara Wagner, and William J. Wells.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): Week 3: Farrell and Stark, Netio, C. W. Kolb and W. M. Dill, Arthur Amsden, and John R. Harty. The season is drawing to a close and has been an exceptionally profitable one.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): Week 4 proved one of the most successful of the season. Bill included Alexander and French, La Belle Franklyn and Brother, Richards and Guhl, Clara Hazel, and Josephine Newman.

BINGHAMTON, N. Y. —Bijou (P. M. Cooley, manager): Hurtig and Seamon's Bowery Burlesquers opened their season to crowded houses and immense satisfaction 4-6. Greater New York 11-13. Majestic Burlesquers 14-16.

READING, PA.—New Lyceum (Lew Wambold, manager): Was opened for the season by the Gay Morning Glories to large houses 1, 2; performance good. Imperial Vaudeville Stars gave good performance to fair business 4-6.

GALION, O. —Seccaium Park Casino (Ed H. Banker, manager): Week Aug. 28-2: Tegge and Daniel, Lorraine and Hamell, and the cinematograph; business good. Week 4-9: Foster and Williams, the Deagons, and Rosaire.

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R. A. Chapman, for Uncle Seth Haskins.

Mr. and Mrs. Barton Booth, and Charles W. Terris, for Josh Spruceby.

Nelson Compston, for Little Trixie.

James F. Green, Lillian Durham, and Bessie Maher, for the Holden Comedy company.

Ulysses Davis, Paul Harris, and Master Butterworth, with Mittenthal Brothers.

Charles C. Vaught, for The Heart of the Blue Ridge.

H. N. Peabody, for Two Married Men.

Edith Elliott, for Mr. Plaster of Paris.

George C. Denton, Warren Hill, Lawrence Underwood, and Nellie Baird, for Stair's Three Musketeers.

Isabella Underwood, for The Spider and the Fly.

Sadie Boyd, for Just Before the Dawn.

Gertrude Bauman, for Jack and the Beanstalk.

Harry Truax and Minnie Flynn, for A Milk White Flag.

Walter H. Green, with Marie Lamour in A Wise Woman.

Lillie Hall, for Secret Service.

Jessica Duncan, by Frank L. Perley, for the Alice Nielsen Opera company. Miss Duncan has been most successful as a contralto soloist in vaudeville.

Elmer Jerome, for Shepherd's Minstrels.

Cyril Scott, Walter Hale, George Osbourne, M. A. Kennedy, George Marion, James T. Galloway, Maude White, Kate Lester, Angela McCaull, Jane Corcoran, Kathleen Mulkins, and Elsie Bridges, for A Stranger in a Strange Land.

Charles A. Bigelow, with Anna Held.

Bert Magee, for the Lester Walter company, as business-manager.

John Blair, re-engaged with Julia Marlowe.

C. Jay Smith and Sadie Stockton, for Ferris' Comedians.

Frank Beal, with George W. Wilson.

La Belle Nading (Mrs. George Sidney), for A Rag-Time Reception.

George M. Fenberg, with Himmelein's Imperial Stock company, as musical director.

Mabel Mortimer, with Jacob Litt, for Sporting Life.

Nellie Lindroth, for Why Smith Left Home.

The Transatlantic Quartette—Walter Van Allen, M. J. Rale, Mark E. Smith, and Tom Springer—for A Bell Boy.

Mr. and Mrs. Edwin Maynard (Sara MacDonald), for The King of the Opium Ring.

Joseph Fitzpatrick, with Tim Murphy in The Carpetbagger.

Charles L. Edmonds, for Toll Gate Inn.

Forrest Robinson, for the lead with James A. Herne in Sag Harbor Folks.

Dorothea Wolbert and Louis J. Russell, for Mitchell's Players.

Elgen Rowe, with Paul Gilmore, as business-manager.

Louis Kelso, with Alice Nielsen.

Lionel Adams, with Julia Marlowe.

Harry Woodruff, with Anna Held.

John Terriss, for the title-role in The Turtle.

Anna L. Bates and Rene D'Arcy, for Himmelein's Ideals.

Arthur Garrels, with James O'Neill.

R. Fulton Russell, with Agnes Wallace Villa.

Mary Barker, for David Belasco's new production.

Norman MacDonald, for Pudd'nhead Wilson.

Alexander Kearney and Frances Whitehouse, for Toll Gate Inn.

Myra Brooks, with Richard Mansfield.

Robert Lowe, for Secret Service.

Gertrude Butler, for The Mysterious Mr. Bugle.

Ellen Cunningham, for Arizona.

The new comedy, A Real Thing, will open its season on Sept. 16. The company engaged includes Nat B. Cantor, Lotta Niblock, Arthur Hargraves, Elsie Currier, Lillian Travier, May Florence, Rita Harlan, and Arthur Conrad.

Warren W. Ashley, with Paul Gilmore.

Louise Dickson Berkley, for We 'Uns of Tennessee.

Esta Deane, for Jonah and the Whale.

Bessie Tannehill, for the principal contralto roles with the Castle Square Opera company, opening in Chicago, Sept. 18.

S. Lee Daniel, for Lord Petworth in Sowing the Wind.

Della Clark, for the lead in The King of the Opium Ring.

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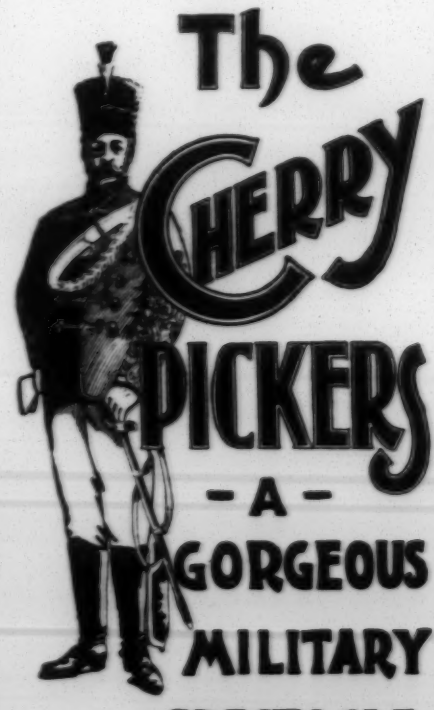

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